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ABSTRACT

The guide offers information about the Human Development Program, reviews literature on affective education, and suggests techniques for teachers to use when implementing Human Development Program (HDP) experiences. HDP is an affective educational program which combines theory and practical strategies for helping teachers improve the educational experiences of students. The most popular HDP innovation is the Magic Circle, in which teachers and students sit in a circle to discuss a preselected topic related to feelings. The booklet, which updates previously published information relating to HDP, is presented in eight sections. Section I reviews HDP theory, which is based upon awareness and mastery of one's own emotions and social interaction with others. Section II identifies 11 Magic Circle skills, including involving all students and encouraging active listening. Section III suggests how teachers can choose topics and lists some topics that relate to the growth areas of the program: awareness, mastery, and interaction. Section IV suggests HDP exercises in creative dramatics, social studies, and English. Sections V and VI stress the importance of community involvement and explain how a teacher can evaluate HDP activities. Section VII presents and explains HDP scales for rating students' emotional and social development. The final section reviews literature germane to the HDP. The appendix presents Magic Circle topics and lists page numbers where answers to frequently asked questions about HDP can be found. A bibliography and an annotated reading list are included. (Author/DB)

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HUMAN DEVELOPMENT PROGRAM

Uvaldo Hill Palomares, Ed. D., Geraldine Ball, M.S.

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Magic Circle

ED148696

THE HUMAN DEVELOPMENT PROGRAM

Supplementary Idea Guide

By

Leif Fearn, Ed.D.

Robert E McCabe, Ph.D.

Geraldine Ball

Editor and Contributor

1975

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The art work in this book was created by the following children who attend Hearst School, San Diego City Schools, 1974-75:

Julie Hawkes, (cover) a sixth grader
Ricky Palomares, a third grader
Danny Palomares, a first grader

PREFACE

During the Sixties and early Seventies, the reform movement in education demanded that those directly involved in education work toward changing the image of the school and improving educational experiences for students. One mandate repeatedly heard at all levels reflected the need for increased attention to the emotional and social development of students. While we agreed with the majority of persons calling for change, we were frustrated in trying to find concrete suggestions that would help teachers to implement actual learning experiences. There was an abundance of theory and expectations, but little in the way of practical procedures of a tangible nature. We were also unhappy with the lack of understanding being shown to teachers, who are constantly surrounded by children demanding most of their time and stacks of administrative details which demand the rest. We began to look intently for programs that would help teachers to implement strategies in the areas of affective education that would directly relate to building mental health in students.

It was with this idea in mind that we began to consult with the Human Development Training Institute (H.D.T.I.), which publishes educational materials in the area of affective education, and trains teachers, counselors and administrators in their use. H.D.T.I's affective educational program is the Human Development Program (HDP), which to us, recognized the needs of teachers by presenting a model that includes both theory and practical strategies to implement that theory. It has been viewed by us as an effective helping program for both classroom teachers and their students.

After working with HDP for several years in a variety of situations, we have accumulated additional information about it that is not currently presented in the theoretical or curricular materials. Hence, we have prepared this *Supplementary Idea Guide*, which may serve a number of purposes such as answering frequently-asked questions about HDP, providing a review of the literature of research conducted in the area of affective education, in general, and HDP in particular, and offering a number of suggestions for presenting educational experiences to students that relate to both the affective and cognitive learning domains.

This guide may be used as an instructional aid in your classroom. We have written it to meet the needs of all educators both those with and those without prior knowledge of HDP. For those teachers who have attended a HDP training institute and are currently leading circles in your classrooms, this *Supplementary Idea Guide* may provide additional assistance. We also assumed that some readers will be people who have become aware of HDP through a colleague, from journal articles, or from observing a circle session, and that this book is their initial introduction to the postulates of HDP.

To the person who conducts circles on a fairly regular schedule, we hope that the review of theory, discussion of skills essential for circles, suggestions for additional ways the program may be used, and suggestions for how you can develop your own topics will prove helpful. For those who have not attended a training institute, we have included a section that reviews the theory, practice and techniques of the circle session, or "Magic Circle". It is hoped that this book will encourage you to attend a workshop in the near future. The questions and answers that are interpersed throughout this guide may help you understand the general thrust of the program, expectations for what will happen in the circle, as well as guidelines for conducting the circle. While it is preferred that you attend a workshop, we also suggest that you try a circle with your students and reflect on what happens. Listen carefully to their reactions, both verbal and non-verbal. These reactions may indicate that you should continue. At that time it will help to acquire additional, more basic HDP materials and information about training institutes.

We hope that this *Supplementary Idea Guide* will be helpful to you. Your comments, suggestions, and individual feedback are welcome and will be incorporated into future publications. The major purpose of HDP, this book, and our involvement, is to make the classroom a place where every student feels good about what is happening, a real place in which those with whom students interact each day are warm, loving and caring persons.

Leif Fearn **Robert E. McCabe**

A LIVING PROCESS CURRICULUM

Reviewing HDP Theory

When students ask the question, *"Who am I?"*, they are behaving naturally. But if they answer, *"Nobody"* or *"I don't know"*, they are most likely responding on the basis of what they have learned in a negative environment or out of sheer inattention to their selves as important individuals. If they ask, *"What can I do?"*, they are behaving naturally. But if they answer, *"Nothing"*, they are most likely responding out of an environment that does not attend to, or appreciate, their efforts. If they ask, *"Will I be accepted?"*, they are most likely responding out of an environment of fear regarding social relations and skepticism regarding their own social roles.

All students ask these questions from time to time and many answer them in the negative. Unfortunately, a large number grow up only to visit a therapist whose diagnosis is likely to state that the client has psychological problems in one or more of the following categories: (1) a lack of awareness or avoidance of his/her own emotions, impulses, motivations and behavior, (2) a feeling of incompetence, or (3) an inability to function adequately in a social millieu. When considering debilitating problems facing many human beings, one may well ask, "Are difficulties inevitable in the lives of these individuals?" "Can something be done to prevent these kinds of problems?"

There is reason to believe that it is possible to affect a positive change in the emotional and social development of human beings when they are young by intervening in their lives in such a way as to insure awareness, self-esteem and social facility. This kind of intervention is the purpose of the Human Development Program (HDP), a classroom system which has been designed to facilitate healthy emotional and social development in students.

The two major characteristics of the Human Development Program are its *process* and its *content*. As a preventive mental health approach, HDP offers a structured process to meet the four basic affective needs of human beings, attention, acceptance, approval and affection. A carefully programmed system of daily activities is employed, called circle sessions or "Magic Circles",[1] which are planned according to a developmental sequence. The circle is a very special social environment, which is never coercive or confrontive. Students come to the circle in groups of 8 to 12 for the purpose of sharing their thoughts and feelings in an atmosphere of acceptance and respect.

The content of the HDP relates to the three critical areas of human functioning: (1) awareness (of the feelings, thoughts and behavior of self and others), (2) self-concept (how individuals value their own worth) and (3) social relations (how individuals get along with other people). For purposes of brevity, these areas are called **Awareness, Mastery** and **Social Interaction** in the Human Development Program and they comprise the underlying theoretical components of all of the program's content. Every activity described in the HDP activity guides at each level relates to one (or more, due to overlap) of these theoretical need constructs.

By relating to others verbally and by listening to each other in the circle as each topic is discussed, students are given positive experiences which offer them the opportunity to grow in awareness, to feel more masterful (self-confident) and to learn more about effective modes of social interaction. Thus the program provides experiential practice in basic communication skills, while subject matter relating to relevant life issues is being discussed. In this way it has been designed to *prevent* the kinds of emotional and social problems with which many adults are plagued and for which professional help is sought if the individual has the time and the financial resources.

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[1] The term, "Magic Circle" was adopted by the Human Development Program after a student exclaimed, "Gee, this was just like magic!" at the end of a session. It seemed that talking about his feelings, being listened to and accepted was magical and unusual in this child's school experience. The nickname stuck, for many others also felt good, or magical, in the circle. However, as you might expect, the term does interfere at times with what the program is really about. For one thing, it is generally not an appropriate term to use with secondary students. Moreover, the connotation that what happens is magical and not planned, does not reflect reality. Hence, throughout this *Supplementary Idea Guide* the term *circle session*, or simply *circle*, will be used to denote the administrative strategy of implementing the HDP theory.

As a *preventive* mental health approach, the Human Development Program serves as a means for *developing, maintaining* and *enhancing* mental health. The experiences that can be gained from participating in HDP circle sessions can contribute to the reservoir of strength from which we all need to draw when difficult life circumstances inevitably occur. People *can* become more aware, develop increasing belief in themselves and learn more effective ways to interact with other people.

The following brief descriptions of the three growth areas of the program provide a further summary of the theory. These may be reproduced to orient faculty, parents or other interested persons to the fundamental purposes of HDP. (If this *Supplementary Idea Guide* is your introduction to the program, we suggest that for further information on the HDP theory, you may obtain a copy of *Methods in Human Development: Theory Manual.)*

Awareness:

Aware people know what they think, how they feel and how they are acting. They do not deny, or repress, what is going on inside themselves or how they are behaving. They are also aware of the behaviors of others and they understand that other people also have their own feelings and thoughts. Students who participate in HDP circle sessions are free to respond, or not respond, verbally to such topics as "Something That Makes Me Feel Good", "A Time When I Felt Good and Bad About the Same Thing" and "Who Am I Culturally?". As they share with the group and listen to the contributions of others, they learn that feelings, thoughts, and behaviors are real and experienced by everyone. They are thus encouraged to explore their experiences by sharing them. Throughout the session students have the opportunity to gain in awareness, to learn to be effective communicators and to learn a new vocabulary for the purpose of sharing their experiences and feelings. The goal is self-understanding and understanding of others.

Mastery:

The student who is developing in the area of mastery has a self-concept that is becoming increasingly more positive. Although these students have known failure and may be aware of their limitations, they are not debilitated by this knowledge. Basically they feel that they are okay people. They have a feeling of "I canness". Sharing with others can help students to develop self-acceptance and self-esteem. By responding in the circle to such topics as "Something I Do Well" the children are given an opportunity, in an accepting environment, to strengthen their awareness of their individual capabilities. Topics such as, "Something That I Want to Learn to Do Better" and "Something I Wish I Could Do", give students a chance to deal with their problem areas and to realize that everyone has some difficulties.

The "masterful" or self-confident student is also developing independence, a sense of autonomy and an ability to responsibly influence his/her environment. Circle sessions with peers help them make conscious these elements when they discuss such topics as "I Thought it Over and Then Decided" and "I Did It All By Myself". The goal is personal effectiveness.

Social Interaction:

People who are skilled in the area of social interaction know how to relate effectively to other people in a wide variety of situations. They also understand that people have the ability to affect one another and take accompanying responsibility for their actions. An understanding of cause-and-effect in human interrelating is the key to a student's development of effective social-interaction skills. Topics for HDP circle sessions, such as "I Did Something That Someone Liked", "Someone Did Something That I Did Not Like" and "We Made Room For One More" encourage such understanding. Building on skills of awareness (such as consideration for others' feelings) and mastery (using power responsibly), the Social Interaction portion of the program helps students to discover "what works and what doesn't work" with people. The goal is effectiveness in relating in a social milieu.

Both similarities and differences among people and positive and negative aspects of affective experience are among the foci of the HDP. Teachers are trained and encouraged to be facilitators and listeners, not probers or analysers. Responsibility is with the student to participate verbally or to be a silent listener in the circle. Since the environment of the circle is one of acceptance for the feelings that are shared, everyone in the circle benefits. The emphasis is on cooperation, rather than competition. As Bessell[1] puts it:

> *"The day's fringe lesson—there need be no losers in order to have winners in a group."*

"What's the best answer to the question, 'What is the Human Development Program (HDP)'?"

Most succinctly, the Human Development Program is a curriculum which addresses development in the affective domain. A multi-faceted, preventive mental health program, HDP is mainly concerned with emotional and social development. Its strategies have been designed to promote the healthiest possible development of the whole human being.

"Is the Human Development Program the same thing as sensitivity training?"

Although this question is not asked at every workshop, it is asked frequently enough that a fairly detailed answer is indicated. The terms, "group", "magic circle", "facilitator" and "leader", used in the HDP materials and in the workshops have at times caused some concern among some persons because these terms, and terms like them, are often associated with sensitivity training.

It is important to differentiate between the Human Development

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[1] Bessell, Harold, Ph.D. "The Content is the Medium: The Confidence is the Message," *Psychology Today*, (January, 1968).

Program and "sensitivity training" in such a way that the main characteristics of both are clearly spelled out.

The Human Development Program is a program incorporating a number of positive educational strategies designed to promote the healthiest possible development of the whole child. The materials assist the teacher to provide experiences for students which have been designed to promote growth in awareness, self-confidence and skill in social interaction. In addition, the program stresses the development of a sense of responsibility in participants. The circle format is used by the program because in this physical arrangement a teacher can give individual attention, recognition and a feeling of inclusion to each student more effectively than in most other typical classroom situations. In addition, pupil-to-pupil communication can be more effectively carried out in a circle. The program is not a substitute for individualized nor "basic" content instruction. It is a series of learning experiences that relate to the emotional and social development of students. Underlying the reason for the program is the belief that a person's affective (emotional) development should not be left to chance.

Teachers who use these educational experiences are introduced to the theory of the program by the *Methods in Human Development Theory Manual* and the Acitivity Guides and in carefully conducted workshops that emphasize participation and the practice of skills necessary to lead effective circles. The structure of the circle and the rules for proper leadership demand that every person in the circle has the right to speak only if he/she wishes to and that no one at any time may coerce another to speak, to confront another, to interpret what is said, or to criticize another in any way. The emphasis is on respect for individual differences, not majority rule or group concensus. The activities have been carefully developed and are sequentially presented.

Unfortunately, "sensitivity training" is very difficult to define and describe because the term means different things to a wide variety of people. It is generally known to most as a group session, sometimes an hour or two and sometimes as long as several days, in which people talk about their feelings, usually in the "here-and-now". Sometimes these sessions are structured to varying degrees and facilitated by professional, responsible persons who carefully guide the group discussion. Other groups are not led by skilled individuals and some are leaderless. Many groups are very cohesive with an atmosphere of warmth and understanding among the members, while others involve encounter and confrontation. Sometimes these encounters lead to greater cohesion among the members and in other groups the atmosphere becomes very acrimonious. In short, "sensitivity training" has become a very general term covering an almost limitless array of experiences.

By an extremely broad and non-specific definition, the Human Development Program fits under the general rubric of the Human Potential Movement that also includes a variety of group encounter processes, including sensitivity training. Most observers of the Human Potential Movement agree that the group process movement began with the insistence of Kurt Lewin that training in human relations skills was an important, but overlooked, area in education. The first group training took place in 1947 and was given the title of "T-Group", T standing for training. Since that time a variety of other group process formats have been tried, labelled and, unfortunately, lumped under the single title of "sensitivity training".

In most cases the person who questions the right of the school to deal with the emotional development of an individual will not really question the right of the school to actively intervene to insure that the individual can read, write and cypher at graduation. Unfortunately most dissatisfaction from employers stems, not from an inability on the part of employees to perform required tasks, but from "emotional problems" and an inability to get along with others.

While the Human Development Program is carried out in a circle with small groups in which feelings are discussed, it is a specific, carefully structured program, that is conducted in such a way that the positive aspects of group interaction will occur to the benefit of student participants. Aspects of group interaction that are often non-productive or potentially destructive have been eliminated.

"How do you respond to the comment, 'I don't think I am qualified to deal with this type of content'?"

Each day as you relate to the students in your classroom you are, in fact, involved with both the affective and cognitive domains. The Human Development Program materials have been developed as guides to help you function on the affective level. In addition to the materials, training sessions are available. The reason we offer training for classroom teachers, and others, is to specifically respond to this concern. These sessions are conducted by experienced, trained consultants so that you will understand the theoretical model underlying the program and have the opportunity to practice the skills we believe essential to conduct classroom circles.

"How do I respond when a teacher says 'I do this kind of thing all the time, I don't need students in a circle'?"

The program is designed to assist teachers to create an atmosphere that enhances the development of the whole child. It is a systematic, sequenced curriculum—a means to help you do what you are already committed to doing. Not everyone needs the structure of this program, but many teachers find the circle helpful in meeting the affective needs of students.

"Will having the circle on a regular basis help my 'problem' students?"

If, by "problem students" you mean those who consistently disrupt your scheduled activities by seeking attention and recognition, the circle could help, *if* they abide by the ground rules during the sessions (see page 14). The circle is not "magical", nor a panacea. It does provide a time and a place for everyone to be given attention and recognition—a place where others will listen. We believe that eventually these factors will make a difference in the lives of students and ultimately a difference in your classroom.

"What do all the initials stand for—HDP, HDTI, IED?"

HDP stands for The Human Development Program, HDTI for the Human Development Training Institute, and IED for the Interpersonal Effectiveness Diagnosis.

"What HDP materials are available and where can I send an order?"

The following materials are now available:

HDP THEORY MANUAL

"MAGIC CIRCLE": AN OVERVIEW OF THE HUMAN DEVELOPMENT PROGRAM

ACTIVITY GUIDES

- ***Preschool/Kindergarten***
- ***Level I***
- ***Level II***
- ***Level III***
- ***Level IV***
- ***Level V***
- ***Level VI***

(HDP activity guides for junior and senior high are now in the developmental stages.)

HDP DEVELOPMENTAL PROFILES (Set of 50)

HDP FOR INSTITUTIONALIZED TEENAGERS

HDP SUPPLEMENTARY IDEA GUIDE

HDP "MAGIC CIRCLE": STORY AND ACTIVITY BOOKLET (one or a set of 10)

"MAGIC CIRCLE" CONFLICT CURRICULUM (Package of three films, film guides and curriculum book)

INTERPERSONAL EFFECTIVENESS DIAGNOSIS

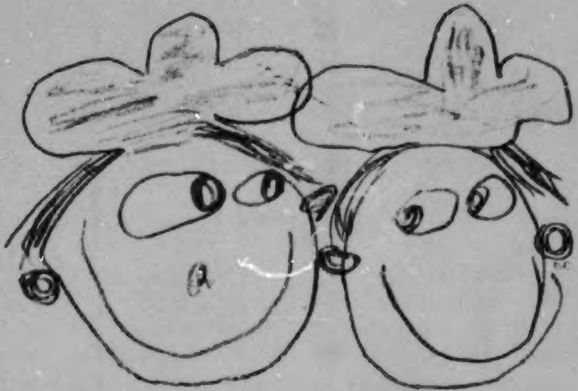
- ***Test Manual***
- ***English/Spanish Tape Test Administrator***
- ***Package of 50 answer sheets***

Order materials from:

HUMAN DEVELOPMENT TRAINING INSTITUTE
(H.D.T.I.)
7574 UNIVERSITY AVENUE
LA MESA, CALIFORNIA 92041
(714) 462-8230

"When will there be other workshops and how can I find out about them?"

You may write or call for specific information of this nature during business hours, Monday to Friday to H.D.T.I.



"MAGIC CIRCLE" SKILLS

If you attended a Human Development training workshop you observed HDP consultants demonstrate leadership skills in circle sessions with students. You also had the opportunity to participate in several circles using similar topics. In these sessions, the skills necessary to insure that the circle operates as efficiently and effectively as possible were stressed. But not all teachers using the Human Development Program have participated in a training workshop. For those who have not, a primary matter of concern is *how* to lead a circle session. To address this concern directly this section will closely examine what goes into a circle that makes it meaningful and successful. Such matters as involving everyone, focusing on feelings, and similarities and differences will be discussed. In addition, how to actively listen, give recognition, transfer leadership, paraphrase, review and culminate each session will also be addressed.

This section is for both teachers who have and have not attended a workshop. Further, it is for experienced, trained individuals who wish to review relevant information about circle session leadership. Everyone who works with children, especially in the affective realm, needs input on an ongoing basis. It is an area in which we can all continually improve. Here then, presented as concisely as possible, are the major things to keep in mind as you conduct these sessions:

1. Setting the Tone

—Begin each session with seriousness and enthusiasm. If you are also relaxed this will help the students to relax and to be receptive to the experience.

—Go over the ground rules with the students at the beginning of the first several sessions and again at appropriate intervals. They are:

1. *Each person may have a turn to share, if he/she wishes to, taking only his/her fair share of the time.*
2. *Everyone will listen to the person who is sharing, without any ininterruptions, and will accept what is said by not confronting in any way.*
3. *Each person will stay in his/her own space, and,*
4. *Destructive behavior such as coercing someone to speak, probing, interpreting, or making "put-down" remarks will not be allowed to continue. Put-downs make any group experience unsafe. It doesn't matter who is put down, because any put-down means we are all vulnerable. If someone laughs, all must be able to share the fun.*

—As you conduct each session, remember that:

Every circle session leader has a style. Be yourself and relate to the students in your own way, being sure to follow these general guidelines of circle session leadership.

Be ready to allow for thinking time. Calm silence is trust-building.

Don't feel you have to jump in every time someone stops talking.

Avoid taking the action away from the participants. *They* are the stars.

—State the topic with as simple an explanation as is needed. Giving a brief example or two is likely to help the students understand what is expected in the session.

—Be prepared to take your turn in order to help clarify the topic to the students.

2. Active Listening

—Give your full attention to each student as he/she speaks, without hurrying him/her.

—Show external signs of listening by eye contact, nodding appropriately, smiling, gestures, posture, etc. In this way you are leaving no doubt in the speaker's mind that you are listening and paying attention to him/her. You are also modeling these behaviors for all of the students.

—Ask open-ended questions: *"Would you like to tell us more about that?"*

—Ask specific questions that are closed ended (who, when, where, etc.) only if you are sure that they are not delivered as a probe and when you are sure that the person welcomes them as help to clarify what he/she *means* to say. ("How" questions are often very helpful, but "why" questions can sometimes come across as interrogative and take the speaker away from his/her feelings.)

—Observe signals that students want to talk: leaning forward, seeking eye contact with you, stealing glances at you, pursing their lips, moving their seats in, etc. Gently invite them to speak: *"Do you have something, Jack?"*

3. Focus on Feelings

—Go from experience to feeling: *"How did that make you feel?'*

—Encourage comprehensive description of the feeling: *"How did the feeling come on you?" "At what moment, if there was one, did you have that feeling of joy?"*

—Accept all feelings that are stated as real, without labeling them as being good or bad in a moral sense: *"You really felt that deeply, didn't you?" "It sounds like that feeling was important to you."*

—Notice and point out feeling-reactions participants have to each others' feelings: *"You seemed involved in what Bill was saying. Have you ever experienced the same kind of thing?"*

—Note group feelings: *"The group was really with you."*

—Remember a word or phrase the person used that is feeling-based, and phrase a question around it. *"When you were telling about camping and finding the waterfall, you mentioned the sound of the water. You said it as if that were a part of the feeling for you."* If you were accurate, the person will be able to describe the feeling more fully. Sometimes it is facilitative if you merely repeat a feeling word or phrase the student has used.

4. Give Recognition

—Look at each student gently and calmly when you speak to him/her.

—Learn each one's name and use their names frequently. If you forget a student's name, or what he/she said, ask for it again. Don't be afraid to make a mistake.

—Indicate your appreciation to each student who speaks after he/she is finished in your own way, but without interrupting the flow of interaction. Give recognition by verbal and non-verbal means: nods, eye contact, smile, etc.

—Acknowledge good listening when one student reviews or responds appropriately to what another has said: *"You were listening!"*

—Give recognition when participants express their feelings, give group support or take risks: *"You really looked happy when you spoke about that." "The group was involved in what you were saying." "It sounded like you shared something that was really important to you."* Then let the person say more if he/she wants to.

5. Paraphrasing

—As you respond to participants as they speak, paraphrase, or briefly repeat back the main ideas that you heard them express without adding any "extras" of your own. Use the same words they used whenever appropriate.

—When participants speak in incomplete ideas, paraphrase or repeat back to them the gist of what they have said briefly so that they can "see" how far they've progressed with their ideas and can continue further verbally if they want to.

—Don't put words in the speaker's mouth, but do supply words for participants when they already have a concept or experience and need words to help them express it. (There is a fine line between taking over what participants are saying and saying just enough to assist them to put a complete idea together.)

—Use paraphrasing to obtain the help of a participant so that you will understand what he/she is trying to say: *"You mean...?"* However, don't stop a speaker's momentum, just to clarify for yourself some detail. Stay in their frame of reference.

6. *Involve Everyone*

—Be sure to give everyone, who wants one, a turn to speak, but don't put pressure on a participant to speak if he/she does not want to.

—A gentle invitation may be very appropriate for participants who are ready to speak, but are reticent when the moment to volunteer comes.

—Involve the timid by inviting them to review what someone just said. If they can even get one word out, you can give them recognition for listening.

—If a child does not take a turn today, remember this and be sure to give him/her an early chance tomorrow.

—Avoid difficulties by going over the ground rules as a preliminary activity and by separating troublesome pairs, etc. When difficulties occur accept the feelings of participants who disrupt, but not their disruptive behavior. Keep from reinforcing the behavior by giving as little attention as possible to it. For example, lightly touch children on the knee who are "acting out" while giving your eye attention to the one who is speaking. If disrupters persist, deal directly and firmly with them by stopping the behavior by the most appropriate means for the situation.

7. Transfer Leadership

—Allow the children to become increasingly more "in charge" of their own circle sessions by:

Saying less of a directive nature in each session.

Asking students if they have questions for each other.

Giving specific invitations from time to time: *"Does anyone have a comment for Jackie?"*

Becoming aware of who's ready to "jump in", and permitting the silences that will allow him/her to do so. Use facial expression, glance and gesture to encourage this spontaneity.

Making general statements that will encourage other's spontaneous expressions to speakers: *"If any of you have something to say to someone, go right ahead."*

—Ask for a critique of your leadership behavior from the students.

—Offer them formal leadership of the session, as specified and explained in each Human Development program Activity Guide. Take part in the session as one of the participants and intervene in the leadership process only when necessary.

—An intermediate stage is to turn over leadership in the middle of a session to a child who is almost doing it already.

—Give supportive recognition to student leaders, plus a word or two of helpful critique.

8. Reviewing

—Reviewing gives another increment of recognition to those who spoke and to those who listened attentively enough to briefly repeat back to the speakers the main ideas that they heard them say.

—From time to time, when the flow of conversation slows down or when several have spoken, ask for a review: *"Let's see where we've come.."* Then ask if anyone in the group would review what was said.

—Be able yourself to repeat succinctly what each person has said. In the beginning, you will probably do most of the reviewing. If the person reviewing does not reflect accurately what a particular individual said, you may either ask that individual or someone else if they could fill in or add to what was said in review.

—A review can be used to bring digressions back to the topic. Don't "put-down" someone who digresses, but thank the individual: *"Thank you, Ed. Now let's see what we've talked about so far."*

—At the conclusion of the circle, ask the students to tell each other what was said: *"Who will tell Jan what she said?"* Urge them to mention each other by name and address him/her, rather than to speak about the person: *"Ronnie, you said...."*, rather than *"He said..."*

9. Focusing on Similarities and Differences

—The purpose of focusing on similarities and differences during each session is to allow students to draw the conclusion that people are very much alike in many ways (mainly in that we all have feelings)and that it is okay to be different.

—Reviewing and paraphrasing flow naturally into focusing on similarities and differences: *"Let's see where we've come. Jean, you said..., which sounds something like what Billy was saying."*

—The ability to verbalize similarities and differences implies a fairly advanced stage of development that we are not likely to find in very young children. However, all age groups should be introduced to looking at individual differences as being natural, normal and acceptable.

—Encourage participants to paraphrase each other's statements, review and identify similarities and differences before you do it yourself: *Does anyone see any ways in which we are the same or different in the things that we have told about?*

10. Culminating

—The culmination of each session should relate the experience of the circle session to the cognitive purpose as outlined in the activity guides.

—Spark the culmination with a question or two for the participants to "think about" after the final review of each session. Do not ask for answers to the questions or a discussion of them unless the students spontaneously respond. Accept their responses to the questions as you do their feelings in each session, even if the response in not in agreement with your way of thinking.

—Never ask a culminating question and then answer it yourself unless your personal opinion is sought by the participants.

—Although the culminating discussion generally occurs at the end of each session, sometimes summarizing statements during a session are appropriate. Frequently the cognitive focus can be on similarities and differences (see above) as well as other relevant items of interest, such as how human beings affect each other, how our bodies react when we are experiencing certain feelings, how we can become more responsible people, and so on.

11. Announcing Tomorrow's Topic

—Experience has shown that letting the students know what topic they will discuss next does not cut down on their spontaneity.

It gives them a chance to prepare for the next session so that when it is occuring they are more likely to be alert.

Keeping the next topic in mind is an awareness experience in itself.

The student is more apt to be aware between sessions.

"I like the idea, but I don't have the time. How can I put a circle into my overloaded curriculum?"

If you don't have the time, you can't! Your choice is, "Will I do circles?" If you respond "yes", you will find time—first thing in the morning, before recess, before lunch, while others are doing independent seat work, etc.

"How long will I feel strange and awkward using the technology of the circle? It's not really me."

The circle session format offers a challenge to most adult leaders. As such, it may demand behaviors from you that may not feel "natural". It is important to remember that these procedures were developed because of their proven effectiveness in promoting positive communication skills in students. Teachers are urged to follow the format to keep interaction positive and to serve as effective communication models. It is interesting how many teachers who felt "unnatural" at first developed many skills, such as the ability to paraphrase and to show acceptance for feelings, after practicing these skills in circle sessions. All habits are learned. By practicing these behaviors in the circle sessions many teachers have carried them over into other classroom functions and subsequently felt "natural" when doing them.

It should be emphasized that each person who conducts circle sessions uses his/her own personal style. So long as the basic circle session procedures are followed, your style should reflect what is most comfortable and closest to the real you.

"Do students have to attend the circle?"

If a student is involved with a task that for him/her takes precedence over attending the circle on that day you may want to say, "You don't have to attend today". On the other hand, if non-attendance is avoidance you have a different situation. By avoiding, the student may be saying that he/she feels threatened, uncomfortable, or that sharing is required. A solution may be to reassure the student that attendance does not have to mean verbal sharing. Everyone has the right to participate silently. It is a different matter when a student continually refuses to attend. Students should not be forced, but continued avoidance may require that you look at the student's total interaction pattern in your class.

"Can I do a circle with the whole class?"

Yes, but you sacrifice some efficiency and personal contact and large groups offer a greater chance for students to "hide". It takes far longer for thirty students to share than a third of that number. When the review and culmination are added, this takes still longer. Many students become restless before a whole class session is completed.

"How do I get circles started?"

Begin with eight to twelve students who you believe will respond comfortably in the circle. Ask for volunteers, or choose, but the important point is to start slowly, without committing yourself to a schedule that may be unrealistic. Remember that the circle is not necessarily for "problem" students. Be especially careful to make your first circles as successful and satisfying *for yourself* as possible. After you are comfortable as a leader of the circle, expand the program to other circles.

"How should I decide who shall be in which group?"

There are a variety of ways. Choose the way that you feel will work best for you. The important don'ts are: 1) don't ability group, 2) don't choose "all your problem students," for one group, and 3) don't separate students according to their sex, or ethnicity. The activity guides suggest that no group have more than twelve members and that eventually everyone in the entire class should participate in a circle.

"Should the groups that are established remain stable?"

The program is designed to be sequential. Stability is a key to its effective use. However, if one of your objectives is to insure that all of the students in your class interact with each other you should reorganize groups at the end of units, or sections.

"What should I do with the rest of the class while circles are being carried out?"

Our response is, "The same thing you do when you use other small group activities in the classroom." Ideas teachers have shared include a wide variety of types of seat work, free reading, "catch-up" time, individualized contracts, etc. This question is dealt with in detail in the activity guides, especially Levels V and VI.

"Do I have to sit on the floor?"

No. Be comfortable. Some groups sit in chairs, others on the floor and others outside in a secluded grassy area. We do suggest that you manage, with the agreement of the students, to arrange the circle so that everyone is on a physically equal setting. The setting and seating arrangement should be a group decision that could be changed on a periodic basis to accommodate a variety of preferences.

"How long should I allow a silence in a circle session to last?"

Normally, continued silences are not a part of the classroom experience, although short silences do occur during some circle sessions. Consider if the silence is reflective thinking before you interrupt. A general rule of thumb is to allow silence to the point that you observe behavior that indicates group discomfort. It may have a catalytic effect if you share your feelings about the silence, or begin to respond to the topic yourself, as a means to get things going. If you have tried these things and the silence persists you may indicate, "Today doesn't seem to be a good day for sharing. Tomorrow our topic will be...". Then stop the session.

"Do I have to share verbally in the circle session?"

The ground rules apply to everyone equally—everyone gets a turn to speak, but they don't have to take it. Hence, there may be a number of valid times when you will choose not to share. On the other hand, if you rarely share, the students will probably not see you as a real member of the group. When this occurs it is very likely that their responses will begin to be "what they think you want to hear" and not what they really are thinking or feeling.

"How long should I wait for a student to verbally share the first time?"

Until he/she shares. Re-evaluate what you consider to be involvement. Participation might be something other than talking. Sharing is likely to occur when students feel comfortable, secure, included and when they have something to say. Most teachers indicate that this is generally not a serious problem in their circles and that silences do not continue for a prolonged period of time.

"What should I do when students copy the response of another?"

Accept the response. You might ask, "Would you like to tell us some more about....," so that the response can be individualized. Remember that a copied response might indicate avoidance from an individual who does not feel secure in the circle. This usually occurs when circle sessions are begun. Wait. Time will establish a feeling of security for students when they see that you, and the group, will accept their verbal offerings. For many students this feeling of security comes gradually.

"What do you do when a student has lied in the circle?"

First do not confront the student, or allow his/her peers to do so. We suggest that you consider the *reason* for the exaggeration, or "lie", which is much more important than the "lie" itself. In reflecting on the reason consider the structure of the circle: Do the students feel that they *have* to share? Are experiences of an unusual nature that students tell about the only kind of sharing that receives recognition? etc. The *Methods in Human Development Theory Manual* gives additional information about lying in the mastery section. It also provides suggestions for how to intervene constructively when a student lies in situations other than the circle session.

"How do you stop someone from sharing and sharing and sharing?"

Ask the individual a question that calls for a succinct response, for example, "How did that make you feel?" Another strategy is to interrupt so that you may reflect on what has been shared so far. From time to time gently, but firmly, remind the group that everyone has a right to share and that our time is limited. The section on the "Communication Stoppers" in Activity Guide Levels V and VI offer an exercise on the effects of dominating. (See also page 55.)

"What should I do about issues that are raised in a circle such as anger or lying?"

Sometimes a student will tell about feeling angry or talk about a time when someone lied and how he/she felt about it. While names should not be mentioned, this is a very acceptable part of a circle session because the student is sharing an experience and the feelings that went with it. However, angry confrontations in a circle are not an acceptable part of a session. If a confrontation occurs, remind the students that the circle is not meant for confronting one another or putting each other down in any way. As a group, briefly redefine the purposes of the circle session. Provide an alternative outlet for students who wish to express anger or hostility. For example, you might suggest a journal, that is either private or shared only with the teacher, in which they may express themselves in writing.

"How should I use discipline in the circle?"

The use of an "affective education strategy" does not exclude the need to control some behavior at specific times as the ground rules (page 14) indicate. In each session the participants are expected to observe and abide by these agreed-upon rules. Be firm, control gently, but do not compromise the ground rules.

"How do you deal with a response that indicates that a student enjoys hurting others?"

First of all, be sure that the response is an honest one and not designed to get attention. If it is the latter kind do not reward it with attention. If it is an honest statement you have several options. You may accept the response without comment, probably the most difficult for many teachers, you may send an "I-Message" ("Hurting other gives *me* a bad feeling"), or you may ask the student how she/he thinks the other person (who was hurt) felt about it.

"What should I do when I get highly emotional responses to a topic?"

This will happen occasionally because we all feel strong emotions at times. For example, if a response to the topic "Something That Gave Me A Bad Feeling" is: "My Grandmother Died Yesterday," your possible responses might be: (a) acceptance of the statement with demonstrated concern and caring for the student, (b) relate to the emptiness and loss the student feels, or (c) ask the student to remember a positive feeling about a shared experience with his/her Grandmother. If his/her response is such that you do not feel that you want to continue with the circle, send an "I-Message" ("I would rather *not* continue now. I feel very sad.") Be sure the students know that you are stopping the circle because of *your* feelings, not because of anything that they did.

"How should I respond when another member of the circle laughs or 'puts down' the student who is sharing in the circle?"

Do whatever you ordinarily do to stop students from destructive behavior in classroom situations. You may consider a strong statement of how you feel when someone is "put-down". Communication exercises designed to prevent non-helpful communication behaviors are offered in the section on "Confluent Innovations" in this guide. They begin on page 54.

"What should I do if a student raises 'family problems' as a response to a topic?"

Periodically students should be reminded that naming names or sharing something that might embarrass someone is something that we should *not* do in the circle. If family problems are shared, accept the statement, but do not pursue it. If a student persists, it would appear that he/she needs to talk to someone. A response to this issue used in the session that we especially like is: *"I'm a bit uncomfortable talking about that with you here, but I will talk with you about it later. Is that all right?"*

"What should I do if I forget who said what during a circle session?"

Be honest and ask for help. Your honesty also sends the message: "It's okay to forget. Everyone does; even teachers are human."

"What should I do about issues that are raised in a circle that relate to cognitive themes in the curriculum?"

If the students are interested in the issue, discuss it briefly—preferably as part of the culmination of the circle. The main thing to keep in mind is that the circle is not for usual school content. Rather it is for the students to have their chance to express their own thoughts and feelings. If discussions on school content issues become the focus, the students will lose that time for self expression and listening to each other. When the circle is over, capitalize on the students' interest in the related subject matter by carrying out related activities that synthesize the cognitive and affective realms. (See "Confluent Innovations", page 41.)

"How do I end a circle gracefully?"

Following a review, in which the participants reflect to one another what they heard each other say, culminate by asking the students to tell what they observed in the session and what they may have learned from it. Then thank them in your own way for sharing and for listening. You could also announce the topic for the next session.

"There are times when I can make a very important moral or value point from the sharing that occurs in the circle. What should I do?"

The basic atmosphere of each circle should be one of acceptance. Moralizing has a judgmental quality. If you feel you should make a value statement, use an "I-message". That is, own the statement as a reflection of your own position or society's position, as you see it. (For example: ***"I think** that is not right for people to take things that don't belong to them."* ***"It seems to me** that most people don't like to be interrupted.")* In addition, ask the students what they think about the issue during the culmination of the session and accept their responses.

"What should I do when sharing is really just beginning and the time is up?"

End the circle by expressing your appreciation to the students for listening and sharing. Remind them that tomorrow there will be another chance to participate and tell them what the topic will be. Then tell the students that those who didn't get a chance today will get their chance tomorrow.

"Is it all right to continue a circle for an additional ten or twenty minutes when we are getting a lot of sharing?"

One result of the extended time limits may be an implied message: "I am going to continue the circle until everyone shares". There are times when the circle has provoked such interest that the students want to continue the discussion. If time permits continue, *but* indicate to them that the circle is over. Twenty to thirty minutes (and less for pre-schoolers and kindergarteners) is not magical, but we have found that it is a period of time in which eight to twelve persons can share if they wish, reflect to each other what was said and discuss the meaning of the experience while remaining actively attentive.

"How should I introduce a new student to the circle?"

A variety of ways are open to you. You might have another student in the circle tell the new participant what's happening, what the ground rules are, and so on. We prefer that you continue in the sequence and allow the new student a chance to listen and share when the topic is meaningful to him/her. Our experience indicates that introducing a new student to a small group facilitates acceptance in the larger group.

"How long will it be before I feel as comfortable doing circles as the HDP consultants appear to be?"

Appearances can fool you at times; comfort is relative. When you do a number of circles you will have heard a wide variety of responses to a single topic. The experience that you gain will allow your responses to become a part of you. An important rule of thumb is: "Follow the general circle session procedure, demonstrate acceptance and *be flexible*".

"How soon should I let students become leaders of circles?"

There is no magic formula that answers this question. The activity guides at the different levels suggest different times, depending on the age of the students. Generally speaking, the students may begin to take responsibility for this function when they can lead the circle so that the ground rules are followed, the group is interested in self-control and comfortable with a student leader. Do not withdraw from participating in a circle when it is being led by a student leader. The purpose is not to free you from involvement, but to involve everyone in a variety of ways.

GENERATING TOPICS

In the Human Development Program Activity Guides, topics are presented according to a principle of learning which has been validated in a wide variety of applications. This principle is called *successive approximation* and stripped of the jargon, it simply means, *"Begin where learners are or where they are likely to be"* and proceed in steps that are in keeping with the learner's progress. The program is designed to help students develop useful insights in regard to themselves and others, while they practice positive communication skills. Circle topics are experiential approximations of those insights. Hence, in the units presented in the activity guides, topics have been arranged as successive approximations. Each topic, or insight, is carefully sequenced to allow pupils to move from where they are (a preference for relative ease) to where the insights are likely to be more complex.

The continuum from elementary subject matter (easily shared public information) to insights of reasonable complexity can be visualized along four dimensions. First, generally speaking, it is relatively easy to talk about things past and less easy to talk about right now. The topics in the activity guides are usually presented so that the past is talked about first. Subsequent topics move toward the present. Second, it is typically easier to talk about other people and less easy to talk about oneself. Third, it seems to be easier for most people to talk about behavior than to talk about feelings. Finally, pleasant emotions are often easier for most people to relate than negative ones. The examples that follow indicate topics at each end of the continuum for each of the four dimensions:

A. Past	**Present**
"A Pleasant Memory"	"Something That is Happening in This Circle That Makes Me Feel Good"

B. Other People	**Self**
"Someone Did Something That Made Someone Else Feel Good"	"I Did Something For Myself That Made Me Feel Good"
C. Behavior	**Feelings**
"I Helped Someone Who Needed and Wanted My Help"	"A Time When I Felt Shy"
D. Positive Feelings	**Negative Feelings**
"Something That Makes Me Feel Good"	"Something That Makes Me Feel Bad“

A response to the easiest topic of all might be something like: "Someone did something for my brother last year that helped him learn to ride a bicycle". The most complex kind of topic, on the other hand, might be, "Something I Feel Bad About Right Now", which is not presented in the activity guides due to its confrontive characteristics. Obviously, it makes sense in terms of entry into the program and for growth throughout the program to begin at the less complex end of the continuum and to move onward as the students demonstrate readiness. In the activity guides the majority of topics tend to cluster near the suggested entry point of the continuum. Very often elementary topics provide the same insight as complex ones. However, each unit is characterized by its own set and sequence of topics which have been presented to insure adherence to the principle of successive approximations.

Tailor-made Topics

Many teachers and students generate topics, tailor-made to fit their needs. If these topics are generated in such a way that the less complex are presented first, moving sequentially toward the more complex, the principle of learning underlying the program will be maintained. Insights may come anywhere along the continuum, but they are more likely to occur when students are on familiar ground. The test of ease for a topic will be the sharing in the circle.

There are two additional points to consider when you generate your own topics. Do not initiate a topic which will be a lead-in for ax-grinding for you or anyone else in the circle. If you need to express strong feelings to the students find another method. The same principle applies to a situation in which one or more students have some strong feelings to express to other students about some immediate issue. The circle is not a setting for confrontation, not even subtle confrontation! Second, make sure that the topic, when it is discussed, will lead to an exploration of feelings. If you hold circle sessions and feelings are not discussed, they are *not* HDP circle sessions.

A List of Topics

Listed below are a number of topics that relate to all three of the growth areas of the program, Awareness, Mastery and Social Interaction. Some of these topics appear in one or more of the activity guides and some do not. This list should not be considered exhaustive, nor should it be considered as a means to take away the option to develop your own topics. Rather, it may provide you with some additional ideas about the kinds of topics that you can generate for your own class.

Once you decide on a topic to present to the students in the circle, think of at least one question to ask them as they participate (Example: "How do you feel when you are in your favorite place?") and at least one question to ask them after the review, when the culmination occurs. (Example: "What are some things that you have noticed about what we have shared?")

Awareness Topics:

"My Favorite (Place, Hobby, Game, Kind of Experience, Story, Movie, TV Program, Food, Way of Dress, Music, Musical Group, Feeling, etc.)"

"A Time When I Had A Good Feeling About Someone"
"A Fantasy (Dream or Wish) That I Enjoy"
"A Thought That Keeps Coming Back to Me"
"A Thought or Pattern of Thoughts That Seem to Work For Me"
"A Wish of Mine That Came True"
"I Had A Good Dream"
"If I Had Three Wishes"
"A Story That Seems Very Unreal to Me"
"Something That Made Me Feel Good and Bad at the Same Time"
"I Felt Both Brave and Fearful"
"Things That I Like About School"
"Something That Seems Real, But Isn't"
"Something That Seems Unreal, But is Real"
"A Time When I Acted on My Feelings and it Turned Out Well"
"A Time When I Acted on My Feelings and it Turned Out Bad"
"Something That I Wonder About"
"A Wild Idea That I Have"
"A Way of Making a Wild Idea of Mine More Possible"
"A Time When I Was Scared and It Was Fun"
"A Time When I Was Scared and It Wasn't Fun"
"A Good Result From Something I Did"
"A Bad Result From Something I Did"
"What I Do When I'm Feeling Proud of Myself"
"How I Felt When I Was New In a Group"
"Something I'm Looking Forward To"
"Something That I Like About You"
"A Time When I Had a Good Feeling About Myself"
"Something That I Like About Myself"

"Happiness Is....."
"Unhappiness Is....."
"Something That I Used to Feel And Feel No Longer"
"Something I Used to Wish For And Wish For No Longer"
"Something That I'm Realistically Afraid Of"
"A Way That I Get Over Being Afraid"
"What I Do When I'm Angry"
"What I Do When I'm Afraid"
"Something That I Do That Brings Me From Bad Feelings to Good Feelings"
"Things That I Don't Like About School"
"I Felt Good About Something and it Turned Out Badly"
"I Felt Bad About Something and it Turned Out Okay"
"What I Do to Get Over Worrying About Something"
"Something That I Did That I Felt Bad About, But Someone Else Felt Good About"
"Something That I Did That I Felt Good About, But Someone Else Felt Bad About"

"My Feelings and Thoughts About..." (any issue such as war, unemployment, the environment, the generation gap, teacher-pupil relationships, boy-girl relationships, cliques, gangs, long hair, dress codes, TV commercials, foreign policy, music, literature, etc.) The thing to remember in issue-oriented circle-sessions is: *There need be no agreement.* This is *not* a rap session, or even a "discussion". Each person merely voices his/her own thoughts and feelings about the issue. The accent is on listening to one another's remarks and becoming aware of one's own thoughts and feelings. Elicit comments on the similarities and differences in each other's feelings and thoughts without value judgments or evaluations.

Mastery Topics:

"Something I Like to Do"
"Something I Can Do All By Myself"
"I Taught Someone To Do Something"

"Something That You Do Well"
"Something That I Do Well"
"I Helped Someone To Learn Something"
"How I Helped Someone Who Is Younger Than Me"
"How I Helped Someone Who Is Older Than Me"
"A Time When Someone Helped Me"
"I Didn't Want To Ask For Help"
"I Got Some Help I Didn't Want"
"I Asked Someone If I Could Help Before I Started Helping"
"A Time When I Felt Proud"
"How Someone Got My Attention"
"How I Get Attention From Other People"
"Something That I Just Learned How to Do"
"Something I Have Trouble With That I Am Learning To Do Better"
"Something I Wish I Could Do"
"Something I Have Trouble Doing"
"Something I Was Afraid to Do, But I Did It Anyway"
"Something I Want to Do For Myself, But I Don't Know How"
"I Got What I Needed at No One's Expense"
"I Got What I Needed at Someone's Expense"
"Something That I Did Because It Needed To Be Done"
"I Had An Easy Decision to Make"
"I Didn't Want To Make a Decision"
"I Had to Make a Decision and it Was Hard"
"I Had to Choose Between Two Things"
"I Decided Too Soon"
"I Made the Right Decision"
"I Made the Wrong Decision"
"I Did Something That I Was Proud Of"
"A Time When I Asserted Leadership"
"A Time That I Felt Okay About Being A Follower"
"A Time When I Shared the Leadership"

"A Time When I Turned a Bad Situation Into a Good One"
"Once When I Shared Power With Someone"
"Once When I Struggled With Someone For Power"
"I Had to Resist Others To Do What I Wanted"
"I Helped Change a Rule or Policy"
"I Had To Go Without Something That I Really Wanted"
"Ways That I Conform With Others That I Like"
"Ways That I Resist Conforming to Others"
"An Ability That I Have That I Discovered Recently"

Social Interaction Topics:

"I Did Something That Made Someone Feel Good"
"Someone Did Something That Made Me Feel Good"
"We Did Something For Each Other"
"A Time When Someone Listened to My Feelings"
"A Time When I Listened to Someone's Feelings"
"A Time When I Communicated Well With Someone"
"A Time When I Was Involved In a Misunderstanding"
"I Found a Way to Get to Know Someone Who I Wanted to Know"
"Something I Never Do When I Want to Keep a Friend"
"I Had to Resist Others to Do What I Wanted to Do"
"A Way I Have to Get Attention That Other People Seem to Like"
"A Time I Got Attention But Other People Didn't Like The Way I Did It"
"I Wanted Attention, But Didn't Get It"
"I Gave Someone Attention Because He/She Needed It"
"A Time When I Didn't Know How to Get Attention"
"How I Helped Someone Who Was New"
"How I Made Friends When I Was New"
"Someone Did Something That Helped Me to Feel Included"
"I Did Something That Helped Someone to Feel Included"

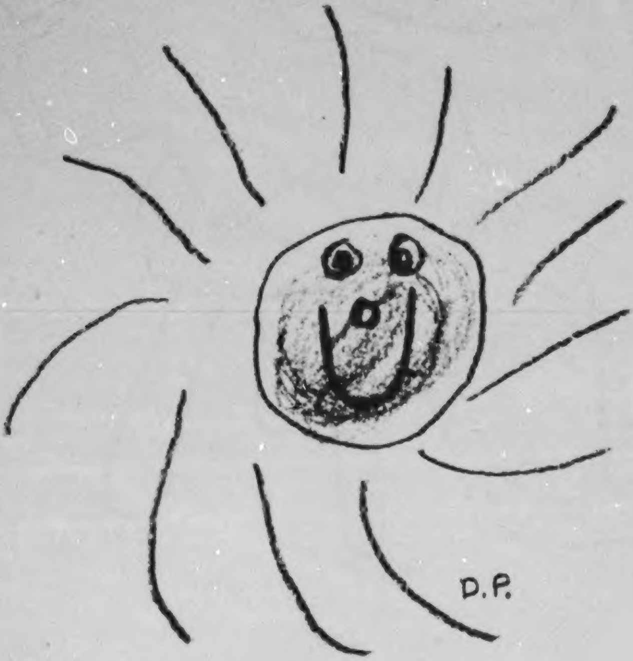
"I Kept My Word"
"How I Felt When Someone Kept Their Promise to Me"
"When Someone Betrayed My Trust"
"I Did Not Know How to Ask For a Favor"
"How Someone Hurt My Feelings"
"How Someone Cheered Me Up When I Was Feeling Bad"
"How I Cheered Someone Up When He/She Was Feeling Bad"
"A Time When I Got to Share In Making a Decision That Would Affect Me"
"Once When I Was Left Out of the Decision-Making Process"
"I Found a Way to Work With Others Who Opposed Me"
"I Got Someone to Change His/Her Mind About Something"
"Someone Did Something That I Did Not Like"
"I Did Something That Someone Else Did Not Like"
"I Caused Someone to Feel Proud Of Me"
"I Disappointed Someone"
"Someone Disappointed Me"
"How I Got Someone to Do What I Wanted"
"I Didn't Want to, But I Did What My Friends Wanted Me to Do"
"I Wouldn't Do What My Friends Wanted Me to Do"
"Something That Is Hard To 'Go Against the Crowd' About"
"Something That People Do That Bugs Me"
"How I Showed An Adult That I Would Cooperate"
"Something That an Adult Does That I Appreciate"
"Once When I Resisted Authority"
"I Did Something That Turned Out Well for Everybody"

"Is it all right to change the topic when it appears that no one will share?"

We prefer that you reflect to yourself on the reasons for the lack of response, rather than to immediately change the topic. If you consistently change topics until someone speaks, you are essentially sending this message: "I won't be satisfied until you talk", which stands in direct opposition to the HDP rule of voluntary sharing. In addition, changing topics when children don't talk may reinforce non-responding behaviors.

"Do I have to carefully follow the manual?"

No. It's a guide, helpful as you begin and useful if you have questions. Based on our experiences we have found that the activity guides are not, nor could they be, designed for all teachers in all situations. The topics represent a guide to content and sequence. They don't necessarily define the content or sequence for every situation.

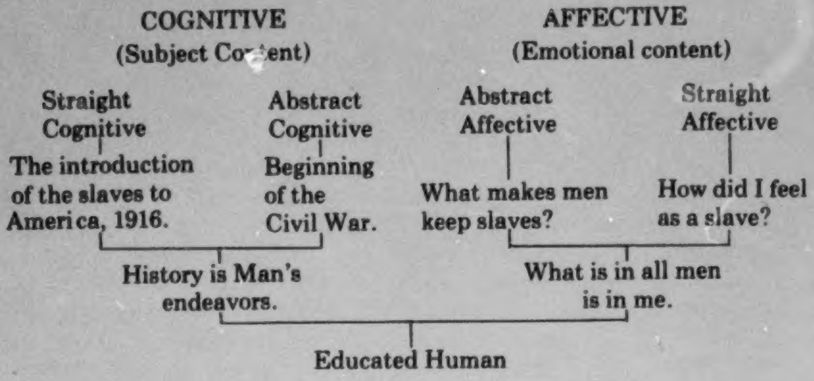


CONFLUENT INNOVATIONS

Sharing ideas with teachers over the past few years, we have become increasingly aware that there are a multitude of ways to enrich each moment of the school day through a process known as confluence. Generally defined, this process is so labeled because it entails a blending, or integration, of input from both the cognitive and affective domains into the educative process. By purposefully synthesizing cognitive subject matter with its emotionally and socially relevant aspects and by finding the meaning in affective experiences, the learning process becomes more complete and more real to students, more like life itself.

There are many ways to achieve confluence. As noted, it can be achieved by finding relevant meanings of a cognitive nature in activities that basically address the affective domain. One example is the presentation of culminating questions to students at the end of each Human Development Program (HDP) circle session. In this case, attention is drawn to the content significance of the circle session *as well as* feelings and positive interpersonal relations.

Because most activities in school address the learning of skills and information, confluence is usually sought by enriching these cognitive activities with affective components. Confluence may be achieved through a variety of activities that involve students in the emotional and social aspects of subject matter. A useful source for confluent education has been presented by George Issac Brown in *Human Teaching for Human Learning: An Introduction to Confluent Education.* Brown notes that most issues raised in the classroom have specific cognitive material judged to be essential and necessary to the learner. In most instances these issues are also comprised of affective elements. An example of confluent education using Brown's model can be related to a unit concerned with slavery (perhaps with civil rights, a cause for the Civil War, prejudice, etc.). All pertinent historical data would be presented and in addition an activity seeking confluence would include a class period, or periods, in which students role play both master and slave situations. Discussion completes the activity as the students and their teacher debrief the feelings they experienced. The emotional reactions expressed by the students as a result of playing their roles can help them to vicariously understand the feelings and behavior of real slaves and masters and what the institution of slavery does to human beings. This experience can be conceptualized in terms of Brown's diagram:[1]


COGNITIVE
(Subject Content)
AFFECTIVE
(Emotional content)
Straight Cognitive
Abstract Cognitive
Abstract Affective
Straight Affective
The introduction of the slaves to America, 1916.
Beginning of the Civil War.
What makes men keep slaves?
How did I feel as a slave?
History is Man's endeavors.
What is in all men is in me.
Educated Human

(What I discover about myself is what makes history.)

When teachers use HDP circle sessions, confluence may be achieved through a multi-faceted extension of the program. First, both the process and content of circle sessions may be extended to the classroom environment and curriculum. The patterns of behavior established in the circle can be used throughout the school day. Second, many topics in the activity guides relate directly to subject matter content. For example, the topics "A Time When I Felt Excluded" and "When I Felt One Way But Acted Another", relate closely to the social studies unit on slavery just described and may be used as cues for further individualized discussion, role play activity, or a follow-up written assignment.

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[1] Brown, George Issac. *Human Teaching for Human Learning: A Introduction to Confluent Education*, Viking Press, New York, 1971.

What this section presents are some possibilities for achieving confluence, with or without direct HDP input. Because of the large number of subject areas, grade levels and types of affective activities, it is an unrealistic task to adequately describe in this book even one specific suggestion for each area. We have compiled some examples of the kinds of things that can be done in various subject areas at various grade levels. These ideas and your own creative abilities will help to make your classroom an example of what can be done when the principles of HDP are put into full practice.

Some Thoughts On Getting Started

It is important to keep in mind that the main emphasis in beginning affective strategies in the classroom should be to implement a developing *process* that *affects* students and you as their teacher. Ideas for activities, materials, instructional aids and the actual class periods spent do not constitute affective education or confluence by themselves. These are simply possible means to an end. Affective education and confluence should not be seen as a set of gimmicks and techniques slotted into available time periods during the school day. The objective to be sought is to create an atmosphere that will cause something to happen *inside* of students and *inside* of you pervasively, on an ongoing basis. Start and maintain a process by which all will begin to understand and respect themselves, each other and all human beings as similar, yet unique, members of the human family. Whatever the activity, HDP circle session or creative writing exercise, the intent of all affective and confluent education is to continually explore humanness together.

One of the most critical steps to take in creating an atmosphere in your classroom that will involve students emotionally as well as intellectually and foster awareness is to become more aware yourself. Ask yourself some questions at the beginning of each day:

Why am I here today?

What's going to happen?

What's the best thing that could happen today?

What's the worst thing that could happen today?

How can I make the best thing be sure to happen?

Stop periodically during the day and ask yourself,

How do I feel right now?

A list of questions to consider about your teaching style follow:

How well do I know my students and how much time did I spend getting acquainted with them?

How much time during the day do I talk as compared to the time individual students talk?

What would happen if every class I taught was classified as the smartest in the school? What would I do differently?

What would the classroom look like if the students were in charge of arrangement?

In the last assignment that I gave, how many options were available to the students?

How did I come to know these things that I now consider worth knowing?

What would I say to my class if I could not talk about subject matter specifically?

In my classroom is there a place where a student can choose to be alone?

What difference will my class make for the future of each individual student?

What do I look like when I teach? (Maybe it would be interesting to allow yourself to be video-taped as you teach a lesson and interact with students. Then after school watch to see how you look to them.)

In order to determine the effectiveness of any program a first step in its implementation must be some measurement to establish a baseline from which future change can be assessed. The Developmental Profile (Page 89), presented as an assessment device in the HDP materials, will provide a baseline of measurement in terms of student awareness, mastery, and social interaction. By beginning with a baseline of measurement you will be equipped with information relating to student emotional and social development which will help you to more effectively communicate progress to students, other teachers, administrators and parents.

In the early stages of implementing a new program it is helpful to form a teacher dyad. Find another person interested in the implementation of HDP or affective education in general and form a team. Through mutual planning, discussions and cooperation the early stages of innovating will be made easier. With someone nearby to discuss your ideas, problems and successes in a knowledgeable, trusting atmosphere it is likely that you will continue to innovate.

Another support strategy is the establishment of a friendly, informal association of colleagues. The group should consist of not more than twelve persons and should meet on a regular basis, at least once a month. Membership should be limited to those who are currently implementing or considering implementation of affective education strategies. The major purpose of the association should be to share experiences, feelings and ideas. The creating of an association where a person may discuss successes and problems and test new ideas will give support to the innovator.

A final suggestion is "Go Slowly." The success of any program depends upon how one feels about what happens. Throwing a prospective swimmer into deep water may work for some. Nevertheless, testing the water before jumping in headlong seems a wiser procedure. Herbert Kohl in *The Open Classroom* cautions teachers to begin with ten minutes each day. Look through these materials and others to find an idea that seems workable for you and begin to incorporate it gradually. How often you use the idea and try others must depend upon how you feel about what happens.

THE HUMAN DEVELOPMENT PROGRAM AS A SPRINGBOARD

Overall Effects

When you have established the Human Development Program in your classroom, its influence is likely to spread into other classroom activities. This occurs because the program is essentially a *process*. Teachers frequently report that after the students have participated in a number of circle sessions, it is not uncommon to hear them make such remarks to each other as, "That gives me such a good feeling", or "Please don't do that. It makes me feel bad." A growing awareness in students of the influence of feelings in the lives of human beings becomes apparent. Along with this awareness teachers often add that students begin to demonstrate increased consideration for one another's feelings. Discipline problems frequently diminish as students develop more congenial and cooperative modes of interacting. In short, the patterns of interaction and the understandings of how human beings function that are practiced in the circle begin to spread to other areas of student contact. This, of course, is most likely to occur when the teacher is aware of this possibility and models positive communication behaviors outside, as well as inside the circle and expects the same from students.

The concept of open-education and HDP have much in common. Both create situations in which learning may be better facilitated. It is possible to use the circle session guidelines and begin to interact in your classroom so that students are listened to, recognized and given attention, while focusing on the acceptability of similarities and differences in individuals. Further, under the open classroom concept, it is possible to establish situations in the "regular" school curriculum in which the student acquires more and more of the leadership.

A third grade teacher in Canada reported that his class decided to officially adopt the HDP ground rules as general rules for the class to use all day. He stated that each ground rule seemed appropriate with the exception of the one relating to confrontation. Paraphrasing his words, he explained:

> *It is inevitable that differences of opinion and conflicts will arise among us, so we modified the rule to accommodate respectful*

> *listening to feelings and opinions when these differences occurred. As in the circle sessions, angry attacks are ruled out, although anger itself is accepted as a valid feeling; we just don't accept hurtful behavior. What we are gradually achieving is a classroom environment in which most of the time (1) everyone participates without being overbearing (and this, I hope, includes me), (2) we actively listen to one another and reflectively listen when clarification is sought, (3) we keep from invading each other's "space", and (4) we avoid behavior that hurts feelings, such as making "put-down" remarks.*

At this point we turn our attention to examples of HDP and related affective strategies combined with subject matter applications. We have divided these examples into four categories, the first three being Awareness, Social Interaction and Mastery. Because these areas overlap, we have isolated them for the purpose of clarification. The final section is comprised of a collection of ideas that, by their nature, deserve a section of their own.

Awareness and the Curriculum

The following are some specific strategies for enhancing student's awareness of their own feelings, thoughts and behaviors and those of others, as they learn skills and information at school:

CREATIVE WRITING: One of the most widely used methods for increasing awareness of circle session content while developing writing and spelling skills is to ask students to write a response to a circle session topic. By writing poetry, stories, paragraphs (often less formidable assignments for some than "stories"), songs or play-scripts, students can be encouraged to draw on the feeling area to enrich their writing. Practically any topic from the HDP activity guides makes a good story title. You may suggest several and let them individually choose the ones they wish to write about. Often teachers assign the topic that was discussed that day or the next one. In this way students will have an opportunity to develop increased awareness of a topic area by both verbal and written means. Students may write what they shared in the circle or they may respond by writing about a different experience and different feelings. Very young children can write with appropriate teacher support. They could also be encouraged to illustrate their work. Older students may be expected to write one or several paragraphs and to illustrate their writing. Encourage them to describe their feelings and experiences.

Other ideas for creative writing: Students may be asked to take the part of an inanimate object, such as a stone, a pencil, a desk, a ball, or even a trash can and write from the standpoint of the imagined "feelings" of the object. Teachers ask students to define experiences by writing short sentence-endings to suggested beginnings, such as, "School is...", "Christmas is...", "Summer is...", "Growing up is..." and, of course, "Happiness is..." and "Misery is...". After a discussion of the "five senses", students may write a definition of one of the above from the standpoint of each sense ("Christmas is the fragrance of evergreen", "Summer is the feel of mud between my toes", etc.) To get directly into the social realm, use suggested titles for short stories such as "Left Out", "The Bully", "Breaking Into the Group", "Put Down", "A Real Friend", "Needing Help" and "I Got Angry and was Sorry Afterward". The typical third person "story" format may be changed to a playscript, diary or poem.

One system for helping students to spell the words that they need for creative writing periods is to "brainstorm" together, words that are likely to be needed most. Write these on the chalkboard. Then circulate around the room with a box containing small pieces of card stock. As students need words for their stories they raise their hands. Write the words requested and give them to the students one word per card. If it is going to take some time before you are able to reach students, ask them to leave a blank space on the line for the word and to continue to write. After the creative writing period the papers with the words on them become small, individualized reading flashcards; a collection of words that are personally significant to each student. The stories (paragraphs, poems, essays, etc.) that the students have written may be stapled together into a book with construction paper covers. Create a design for the cover or ask a student to do it. In this way students may take turns looking at the book and reading one another's stories.

LITERATURE: Select a story that relates to a specific circle session topic and read it to the class or assign students to read it individually. Then hold the circle session, or reverse this order. Student's awareness of the dynamics of the topic are likely to be increased when used in conjunction with the literature. At the same time a student's appreciation of literature is likely to increase when it is experienced along with personal memories and feelings that come to light in the circle session. Fruitful class discussion, writing, art, music and dance based on the ideas and moods in the literature and circle sessions are possibilities for further expansion.

Gretchen Jacobson, who teaches English in a junior high school in Iowa, has used these procedures extensively with her students. Appendix A presents a list that she developed of short stories, essays, novels and poetry and related circle session topics from the *Human Development Program for Institutionalized Teenagers*. A specific example, the short story, *"Number Two Lead"*, (one which she assigns) is presented in its entirety in Appendix B, along with related circle session topics. Another story, "The Maligned Wolf", is presented in Appendix C.

AFFECTIVE VOCABULARY: Consistent use of confluent activities result in the development of a different kind of vocabulary. When people are placed in a linguistic environment, they tend to develop the vocabulary of that environment.[1] As people engage in the affective conversation characteristic of HDP circle sessions, they have the opportunity to develop a vocabulary specifically designed for increased awareness and articulation of feelings, thoughts and behaviors. To the extent that school is a place where people are supposed to become increasingly verbal in a variety of ways; the indirect vocabulary development which occurs in circle sessions fulfills that purpose.

The Semantic Continuum and the list of affective vocabulary are not included with the intent that teachers begin to focus *directly* on vocabulary development. They are included to provide a framework for helping children with affective vocabulary or any other dimensions of vocabulary in a natural, flowing manner. The affective vocabulary list is provided so that you may use it as a source for introducing new words into conversation. The important thing to remember is the effectiveness of indirect vocabulary development, conclusively supported in the professional literature. If teachers use HDP circle sessions for formal vocabulary development, the purpose of the circles will be jeopardized. It is likely that vocabulary development will not be increased either.

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[1] Fearn, Leif. "Strategies for Involvement in Affective Conversation", *Elementary English*, March, 1974, pp.456-459.

The Semantic Continuum:

Begin the activity by writing the following on the board:

PLEASURE X

Ask the students to provide a word which could be used in place of X. As they call words write them above and below the X. Place an X on the middle of the line. As the students call words write them on the board. The same procedure can be followed one-quarter of the way across the line and three-quarters of the way across the line. As the students get the idea of the sematic continuum, ask for words which might fit one inch or more beyond the right end of the line and one inch or more beyond the left end of the line. Very soon there will be many words written on the board. The message begins to come through to students that there are slight differences between and among words which change their meaning to different degrees.

There is one rule to follow while conducting this activity. Judgments should not be made while words are being called and listed. If anyone gets involved in judging whether a contribution is appropriate, then some people will decide not to participate and the amount of vocabulary that could have been generated will be diminished.

On another day the students could come into the room and find a bulleting board with the following on it:

HAPPY .... SAD

Below the bulletin board the students will see 3 x 5 cards, pins and a magic marker. During certain times of the day students may go to the bulletin board, write a word on a card and pin it on the line where they think it belongs. Set aside time at the end of the day for discussion of the words which have been pinned on the board. Inevitably there will be differences of opinion about which words belong where. Your role in these instances is not to stop discussions, but to make it worthwhile and informative by listening acceptingly as a student explains his/her placement of a word and by expecting the same from the other students. The discussion will be productive if it has a no win/lose flavor.

This activity can be repeated again using other pairs of stimulus words, such as love ... hate, proud ... ashamed and angry ... delighted.

The Sematic Continuum fulfills a variety of objectives. It can be used for Fluency in Creativity, Divergent Production of Semantic Units or Relations in Intellectual Development.[1] The words generated in the activities can be used as sight words in initial reading lessons or as language experience input in reading instruction. Students may also be encouraged to create their own semantic continuums individually, in pairs or in small groups.

AFFECTIVE WORDS [2]

ADMIRATION
AFFECTION
AMUSEMENT
ANGER
ANXIETY
APATHY
AWE
BOREDOM
CHEERFULNESS
CONFIDENCE
CONTEMPT
CONTENTMENT
DELIGHT
DEPRESSION
DETERMINATION
DISTRUST
DISLIKE
ELATION
EMBARRASSMENT
ENJOYMENT
EXCITEMENT
FEAR
FRIENDLINESS
FRUSTRATION
GAIETY
GRATITUDE
GRIEF
GUILT
HAPPINESS
HATE
HOPE
IMPATIENCE
INSPIRATION
IRRITATION
JEALOUSY
LOVE
NERVOUSNESS
PANIC
PASSION
PITY
PRIDE
RELIEF
REMORSE
RESENTMENT
REVERENCE
SADNESS
SERENITY
SHAME
SOLEMNITY
SURPRISE

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1 Fearn, Leif. "Individual Development," *Education Improvement Associates*, San Diego, 1973.

2 Davitz, Joel R. "The Language of Emotion," *Academic Press*, New York, 1969, pp.32-84. The words listed here are from one chapter of this book. Each word is listed in the book accompanied by extensive exemplory material.

ART: Artistic expression and participation in an HDP circle session have much in common. One common element is the development of increased awareness. While the circle session offers opportunities to students to become more aware of feelings, thoughts and actions, a principal objective in art education is to increase student's awareness of their inner world (feelings and thoughts) and the outer world too—sensory data, shapes, colors and patterns.

Lynn Brown, an art teacher in Washington, has shared some of her ideas with us about how to incorporate HDP circle session strategies into art activities and how she has brought artistic expression directly into circle sessions. She states,

> *"I feel that art is a valuable tool to use with the circle session particularly with younger elementary children, because it allows for non-verbal, as well as verbal, expression. It is something tangible to point to and describe. For example, if we are talking about a scary dream, the child can point to his/her picture and say, 'This is what it looked like' or 'This is how I felt'. Another advantage is that the pictures can be saved and used to measure growth or simply to recall the experience."*

Ms. Brown describes the procedure as follows:

> *"Five to 10 minutes pre-discussion (stimulation by the teacher, asking questions, getting the children eager to draw their ideas), 10 minutes drawing time and 15 minutes sharing time in the circle. Of course, this is flexible."*

Despite the extra time taken, Ms. Brown points out,

> *"I can see a distinct advantage to a teacher facing an already overcrowded academic schedule to have the class broken into small groups which would meet with the teacher on certain days for circle time. Sometimes art would be a part of that time, sometimes not. Ideally, there would be an art center permanently available to those finished with their other work and other special art projects would be done throughout the year."*

During a recent summer vacation, Ms. Brown taught a summer school art class that met twice weekly for 23 first and second graders. A description, which she prepared, outlining how she began her first class with them appears in Appendix D.

There are other ways to combine HDP circle sessions with artistic expression. Initiate an art activity as a follow-up for a circle session. For example, if the topic was "If I Had Three Wishes", the students can illustrate their desires in any number of ways: cut or torn paper, collages, clay, peep-boxes and pop-up pictures. If the topic has been a "favorite", such as, "My Favorite Place, Person, Food, Game, Animal, etc.", these may also be illustrated.

Another project combining such "favorites" is the body-collage. To begin with, children work in partnerships: One child lies down on a long section of butcher paper, while his/her partner traces around his/her outline with a pencil. The life-sized outline is then cut out. Stacks of old colorful magazines are provided so that the students may go to them and shop for pictures that represent things they like. These are cut out and pasted on their body outlines in appropriate places. Thus, a child may include in the "stomach" portion of the portrait, pictures of things he/she likes to eat; the arms and legs may be decorated with sports, physical activity or hobby items; the head may be adorned with the things he/she likes to think about, and so on. When completed, the figures may be shellacked or sprayed for protection and stood up hand-to-hand around the room. Each collage represents a considerable self-investment. All of them together can be a learning experience relating the similarities and differences in individuals.

A comic strip format is a favorite of many students. Take a ditto-master and trace onto it a page from a "Peanuts" comic book or other comic strip series, leaving the dialogue-balloons blank. Pass copies out to the students, who then study the pictures and write-in appropriate dialogue. These may then be shared in dyads, circle sessions or other small groups. Another similar technique is to ask the students to create their own comic strips, figures and dialogue.

A total group project that brings everyone together in unique ways and legitimizes everyone's contribution is the total class collage. Roll out a 15 foot section of butcher paper and cut it. Then draw sections of it to represent as many variously shaped "puzzle pieces" as there are students in the class. Number each in a sequential manner and cut them apart. Turn the students loose with a variety of media to do whatever they want to make their puzzle pieces colorful and different. (This could follow a lession in color and texture.) After everyone has finished, the pieces are all turned over and fitted together by numbers. The seams are taped carefully. When the entire collage is revealed and put up in the room, each student can see his/her own contribution and how it fits "into and around" the others.

Color can be presented as a way of describing feelings. We talk about "warm feelings" and "cold fears", as well as "warm colors" and "cold colors". An effective bulletin board can be a hugh color spectrum with stick-on or tack-on name tags, one for each student, to be placed on the spectrum as they choose, expressing non-verbally their feelings at given moments. Some primary-level teachers use name tags the same way, giving each child a set of "feeling-color" tags to use and wear.

Social Interaction as a Part of the Learning Process

Social Interaction strategies are always available to teachers for enriching the school curriculum because the primary ingredient needed is always present during the school day. This ingredient is people. *How* the people (students) are worked with is the major consideration. Even in the most strict, traditional educational setting there is a kind of social interaction occurring. We submit that students, being people of immense experience and ability are themselves ready-made resources, which the effective teacher learns how to tap in a multitude of ways. Expanded social interaction becomes a vehicle for learning and a valid end in itself.

COMMUNICATION EXERCISES: Since interactions among people may take on many different flavors, we believe that teachers should devote time at the beginning and during the school year to make the social interactions in the classroom as positive as possible. The following communication exercises were designed to provide important input to teachers and students in order to offer simple guidelines for affecting positive social interactions. (Most of the exercises are for the students in upper elementary classes through to adult-aged participants, but some may be modified for younger students):

"The Communication Stoppers"[1]

Write the following words on the chalkboard or a chart:

INTERRUPTING
PROBING
JUDGING
INTERPRETING
CONFRONTING
ADVISING
DOMINATING
PUTTING-DOWN

Each day choose one or two of these words and discuss their meanings as a class. Ask for volunteers to role play each one. One character in each drama should be sincerely trying to communicate, while the other responds with the particular "communication stopper" he/she is trying to demonstrate. Offer suggestions to the students who are role playing the parts as needed and allow them some rehearsal time. Depending on the grade level you teach, it may be necessary for you to play the second role. In these cases be sure that the child playing the first role is secure in the knowledge that "it's just a demonstration".

After demonstrating how each "communication stopper" works, ask both students who played the roles how they feel. Then ask them to do it again, this time with both of them trying their best to communicate as effectively as possible. Remind them that to do this, listening must occur. After the second drama, ask the students, "How do you feel this time?"

Following the two dramas for each "communication stopper" ask the class the following questions:

What did you see happening in the first drama?

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[1] A condensation of "Preliminary Activities Related to Communication: "The Communication Stoppers" *Levels V and VI HDP Activity Guides* by Geraldine Ball, Human Development Training Institute, San Diego, California, 1974, page 25 in both books.

What did you see happening in the second drama?

How does (interrupting) seem to affect most people?

How does it affect you?

Define each "communication stopper" as a class without using the word itself in the definition. Write in on the board or chart.

Share the following points with the class:

As we learn about the "communication stoppers" it might be tempting to point to someone and say, "You do that one all the time."This is something we should not do for two reasons. First of all, to do it is to use one of the "communication stoopers" called **confronting**. *Secondly, the reason that we are learning about the communication stoppers" is so that each person may be able to use more self-control. As the students learn about the "communication stoppers" they may decide in their own minds what to do with the information they have gained. Accusations will probably not help anyone to gain insights or to become motivated to control their own behavior.*

Sometimes we know it when we are using "communication stoppers" **but very often we don't**. *Now that we are becoming more aware of what the "communication stoppers" are, and how they cause bad feelings in people, we will be able to use more self-control to keep ourselves from using them.*

These behaviors are almost always inappropriate in a circle session, and are also not helpful in many other situations. We are not saying, however, that they are **always** *inappropriate and should never be used in any situation.*

We are looking at "communication stoppers" one at a time in these class sessions, but when they occur in our social interactions, they generally occur collectively. In other words, when people use "communication stoppers", they probably won't just interrupt, for example, but are likely to interpret, dominate or use any of the other "communication stoppers" in the same conversation.

There are other "communication stoppers" too, besides the eight that we are becoming aware of, many of which are non-verbal. Ask the class to think of others. As they are named, write them on the board and briefly discuss each one. Ask the student, "**How do you feel when someone (laughs at, sneers at, ignores, etc.) you?**"

"An Exercise for Sharpening Listening Skills" [1]

By way of role playing, demonstrate (1) positive, or active, and (2) non-helpful listening behaviors for the class with the aid of another adult, or a student, who understands the prupose of the demonstration and is very secure.

First demonstrate poor listening behaviors by having the person helping you try to tell you something while you employ all the non-listening behaviors that you can. Then ask the person who role-played the part of the speaker, "*How do you feel*?" (Even though it is a role play situation, the person is likely to have some very real negative feelings.) After he/she has had a chance to tell about his/her feelings, ask the class to name the *behaviors* that they saw you, the "listener", do and write them on the board. For example, a list on non-listening behaviors might include:

---

[1] Taken from Unit IV, "Listening," Level V and Unit IV "Communicating," *Level VI, HDP Activity Guides*, by Geraldine Ball, Human Development Training Institute, San Diego, California, 1974, (page77—Level V and page 86—Level VI).

didn't look into speaker's eyes
interrupted
had bored expression
turned body away from speaker
laughed inappropriately
looked at watch

Repeat the demonstration, this time demonstrating active listening. Before asking the children to name the behaviors, ask the speaker how he/she feels this time. Then make the list of active listening *behaviors*, that the children saw in this demonstration. It will probably include such actions as:

turned body toward speaker
looked into speaker's eyes
did not interrupt
had interested expression
smiled

Following the demonstrations, ask the students to pair off into dyads. Explain to them that they will be doing a listening exercise in the next ten minutes and that you will give them signals and directions for how to proceed. Then direct them through the following stages:

First decide who will be A and who will be B. Then for two minutes, beginning at the signal, A will talk to B, telling B anything that he/she would like to say. During this time, B will do all the non-listening behaviors that he/she can think of. At the signal ending the two minutes, a one minute period will begin. During this minute, B will **listen** as A tells him/her how he/she feels about what just happened. Then, at the signal, for two minutes A will tell

B the same thing, or something else, and this time B will actively listen to A.

In the second five minutes of the exercise, the partners will reverse roles. B will talk to A, who in the first two minutes will not listen. Then B will tell A about his/her feelings for one minute. The B will tell A the same story, or something else, for two minutes and this time A will listen.

An automatic timer will be helpful for signaling the end of time periods for this exercise. When partners are not listening to each other (four of the ten minutes) the noise level in the room will increase to an amazing degree because they are trying to get the listener's attention and they will be discharging their frustrations almost always by laughing. When the entire exercise has been completed, conduct a class discussion, asking the following questions:

> *"How did you feel when your partner wouldn't listen to you?"*
>
> *"How did you feel when your partner did listen?"*
>
> *"How did you feel when you were not listening to your partner?"*
>
> *"How did you feel when you did listen to him/her?"*
>
> *"Were you aware of the changes in the noise level in the room during the different parts of the exercise? What were they? What made it so noisy at times?"*
>
> *"What are some things that you may have learned from the demonstrations and from doing this exercise?"*

"I—You Messages" [1]

This is an important exercise that relates to communication and to responsible handling of potential or actual conflict situations. Begin the exercise by telling the class that you are going to speak two times about the same subject, ask them to listen carefully and to "tune-in to themselves" to see how they feel as they hear the two messages.[2] Then say to the students something to this effect, being very careful to begin each sentence with the word, **you:**

> "**You** *have been dropping papers all over the floor lately.* **You** *do it again and again.* **You** *don't listen when I ask you not to.* **You** *really make me feel bad.*

Then tell the students that you have just said the first message. Then say something to this effect, being very careful to begin each sentence with the word, **I:**

> *"**I've** been noticing a lot of paper on the floor lately. **I** think it makes our classroom look messy. **I've** mentioned this before, but there is still paper on the floor. **I** feel bad about it."*

Then ask the students:

> *"Both of my messages to you were about the same thing—paper on the floor—but did you feel the very same way when I said both messages."*

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[1] Taken from Unit IV "Communicating," *Level VI HDP Activity Guide,* by Geraldine Ball, Human Development Training Institute, San Diego, California, 1974, page 84.

[2] The messages do not have to be about paper on the floor. Perhaps that is not an issue in your classroom. The two messages could be about anything, just so it is about some kind of problem that the class has to deal with occasionally and one of the messages is a "you" message and the other is an "I" message about the same subject.

"How did you feel when I gave the first message?"

"How did you feel when I gave the second message?"

"What was the main difference between the two messages?"

Discuss the possible differences with the students until someone says that the difference had to do with the words you and I. If the students have a difficult time telling what the difference was between the two messages, repeat them again. Help them to "zero-in" on what the differences are by telling them that there is one word that you used a lot in the first message and another word that you used a lot in the second message.

When the students have come up with the answer, discuss together how amazing, but true, it is that when we deliver a message to someone with the word, "I" instead of "you" it's a completely different message. It is straightforward, honest and easily respected. By contrast, a "you" message is like an accusation. It puts people on the defensive and they are ready to fight. Very often we get into unpleasant conflicts that are unnecessary just because we delivered a "you" message when we could just as easily have delivered an "I" message, or someone delivered a "you" message to us, instead of an "I" message.

Make sure that all of the students understand. Write "I—You Messages" on the board and as a class, construct a brief "you" message and write it on the board so that everyone can see as well as hear how the message is constructed. Then turn the "you" message into an "I" message and write it on the board too.

To give the students a chance to personally experience delivering "you" and "I" messages so that they can feel the difference, ask them to pair off with each other and form dyads. As soon as the dyads are formed ask them to decide in the dyad who will be A and who will be B.

Then tell the students that they should imagine that B just tore a page in a book that he/she was borrowing from A that is A's personal property and very important to A. For one minute A will deliver a "you" message to B about what he/she did. (B should just listen.) At the end of the minute stop the students and tell A to deliver an "I" message to B about the torn page. At the end of the second minute stop the students and ask them to listen carefully as you give them directions for the second part of the exercise. Repeat the same procedure, but this time B will talk to A twice about taking cuts in front of him/her in the lunch line. The first time B will deliver a "you" message, and the second time he/she will deliver an "I" message. (A should just listen.)

Culminate the exercise by asking the students:

"How did you feel when you were delivering the "you" message?"

"How did you feel when you were delivering the "I" message?"

"Which kind of message is easiest to deliver?"

"How did you feel when the "you" message was being delivered to you?"

"How did you feel when the "I" message was being delivered to you?"

"Which kind of message was the easiest to listen to?"

"What did you learn from doing this exercise?"

"Trust Building Activities"[1]

A TRUST WALK

This is an outdoor activity, but it is best to begin it in the classroom. At the outset explain to the students that a trust walk is an experience which will provide them with an opportunity to trust and to be trusted and to see how they feel in both situations. Then explain all of the procedures to them and answer any questions that they might have before going outside.

Tell them that they will all be going to the playground with you, as a class. When they arrive (at a spot which you designate) they will pair off with another student who they select and the two of them will do the exercise together. For five minutes one student will close his/her eyes while the other leads him/her carefully about the playground. Then they will switch and for another five minutes the one who was "non-sighted" then becomes the leader while the one who was the leader at first is then led about with his/her eyes closed.

In order for the exercise to be effective:

1. The person with his/her eyes closed should keep them closed during the entire five minutes.

2. The leader should make the five minutes without sight as safe and as interesting as possible for his/her "non-sighted" partner. He/she may take his/her partner to touch as many different kinds of things as are available, such as grass, playground equipment, fences, and so on.

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[1] These three activities have been taken from Unit II, "Supplementary Activities Related to Building Trust," *Level VI HDP Actvity Guide*, by Geraldine Ball, Human Development Training Institute, San Diego, 1974, pages 59-61.

3. Both partners should remain completely nonverbal for the entire ten minutes. (They will have a chance to discuss their experiences and affective reactions after the exercise.)

Tell the students that if any of them don't think that they can follow these guidelines they may watch the exercise with you, as long as they are silent throughout the ten minute period. If they decide to participate they are, by so doing, committing themselves to operate according to these guidelines.

Before leaving the classroom a brief demonstration may help the class to undertand how to lead another person who has his/her eyes closed. Expect the laughter that will probably result, but stress to the class that the trust walk should be responded to seriously while it is taking place outside.

As soon as you and the class have arrived at your destination on the playground, ask them to select and stand next to their partners. Ask the observers to move to the side and sit down. Then ask the paired students to decide who will lead first. When everyone is ready signal the students to begin the trust walk. While the students are involved in the activity do not interfere with any part of the process unless your intervention is absolutely necessary.

When the first five minutes are up make a previously agreed-upon arm gesture so that the leaders will know by looking at you that it is time for them to switch roles with their "non-sighted" partners. Without talking to their partners, the leaders should find some way to communicate with them that the time has come for them to switch roles. The second set of leaders should then watch you to see when the second five minute time period is up.

When the entire ten minute period has been completed return together to the classroom. Conduct a discussion with the students by asking them:

1. *How did you feel as a leader?*
2. *How did you feel as you were being led?*
3. *What things may have made it hard or easy for you to trust you partner as he/she led you about?*
4. *What other thoughts and feelings do you have about this experience that you would like to share?*
5. *To the observers: What did you observe that you would like to mention?*

Allow all of the students to repond to the questions, descibing their experiences and how they felt.

Make a list of the feeling words that they use in response to questions one and two, above, on the board, or on a chart.

Discuss how it feels to be non-sighted and how trust in one's partner usually develops gradually in most people. Discuss also such things as how our other senses are usually more heightened when one is gone. We become more aware of light and shadow, sounds that we usually don't notice and how things feel to the touch.

US AND TRUST

Ask the group to name the main qualities that a person who is trustworthy has. Make a chart listing the qualities and put it on a bulletin board:

"Us and Trust"

If I Want You To Trust Me I Will Need To:

1. ______________________________
2. ______________________________
etc. ______________________________

This model may be used to direct attention to other human concerns, such as, "Us and Justice" and "Us and Responsibility".

WELCOMING A NEW STUDENT

When a new student enrolls in the class, do the things you usually do to welcome a newcomer. In addition, you may ask for one or two volunteers to show him/her around the school, and for one or two others to play with him/her during recess. Ask the class to write welcoming letters to the new arrival and include him/her in a circle session.

CREATIVE DRAMATICS: Once teachers and students have decided to interact positively with each other, many opportunities become available to enrich the learning process. As some of the above activities demonstrate, creative dramatics offer enjoyable and profound ways to act out social situations where feelings are generated. For example, another activity relating to building trust could involve role playing as follows:

> Select four to six students to create and present two dramatic scenes for the class. The first may be done by two or three of the students and should illustrate how people behave which makes it difficult for others to trust them. This scene may then be followed by a drama which illustrates trustworthy behavior, enacted by the other two to three students. A class discussion on the dynamics involved in each skit should follow.

Another sociodrama, demonstrating the defense mechanism, displacement, may be carried out along the following lines:

> Four students are chosen to play the parts in the sociodrama. As the scene opens, two obviously good friends are talking and giggling about the party they attended the day before. A Third student approaches and tries to "break-in" by mentioning the party events and by acting friendly. He/she is non-verbally shunned by the other two, who soon leave him/her. A third student, a friend of the isolate, then approaches and asks him/her to

play or to go somewhere. In exasperation, the isolate storms off, saying, "Ah, leave me alone!" The fourth is left to wonder, *"Wow! What's eating him/her?"*

Open a follow-up discussion by asking the class, "What would be a good title for that skit?" Guide the group to focus on the behaviors of each actor, eliciting feelings with such questions as, "How do you think he/she felt then?" A logical opener for a circle session, once the key figure in the drama has been focused upon, is, "Have You Ever Felt That Way?"

Circle session topics from HDP materials afford excellent titles to assign for creative dramatics and generally the students can plan their own sociodramas with a minimum of help. Besides being very effective openers for circle sessions, skits like these are also valuable as follow-up activities. Human Development films on conflict management, demonstrate the effectiveness of dramatic play following circle sessions. [1]

SOCIAL STUDIES: History may be truly "his/her story" by bringing out the motivations and feelings of individuals involved in historical events. For example, a study of war from the perspective of an individual combatant is more meaningful than the numbers killed or wounded. Ask questions to the class like, "How do you think George Washington *felt* that night on the Delaware?" Ask students to role-play historical situations and to write short biographical pieces from the viewpoint of the historical character him/herself, using a diary or newspaper-story format.

The often dry history-book approach can be replaced with interest and spontaneity when students involve themselves in panel presentations in which each member is a figure from history (perhaps centuries apart, but discussing the same issue), TV newsteams reporting events as they happen, or full-fledged plays in which modern expressions are encouraged, such as, "I dig this idea of a constitution" and "Man, what a turn-on! Gold!"

Many students enjoy hearing themselves on tape. Charge a committee to tape a radio play they've written that ties into social studies.

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[1] For more information about *"The Magic Circle and Conflict Management"* films, write H.D.T.I.

Some who are hesitant about role-playing before an audience may enjoy this.

Special events such as luncheons, served with the cooperation of parent volunteers, can often "cap" the study of a foreign country or culture, and the students achieve mastery by helping prepare and serve food right in their classroom.

If the school owns a movie camera, or video tape equipment, student-produced films are an excellent way to make a social studies presentation by one class for another, or for parents. One class can even produce short films on social problem issues, such as segregation, unemployment, inflation, poverty or the ecology, filming on location in "problem areas" and leaving the issue unresolved. These can then be used as discussion openers for other classes.

The Concept of Mastery with Subject Matter Applications

When we consider the three cornerstones of HDP, Awareness, Social Interaction and Mastery, we note that the first two are strengthened when the HDP communication process is carried over into all classroom interactions, with a wealth of benefits. Mastery (or self-confidence), however, relates the most, but not exclusively, to subject matter and the process of learning. It is through the planning and implementation of learning activities that offer success with a realistic measure of challenge that teachers positively affect the self-concepts of children. We have noted that students profit when their teachers work toward this end, giving them attention and aid as it is needed, in an atmosphere emphasizing cooperative, rather that competitive modes of learning. It is also through the process of giving positive feedback, or deserved reinforcement, that teachers cause students to feel good about themselves as learners.

In the *Pre-School/Kindergarten and Level I HDP Activity Guides*, children are presented in the mastery sessions with relatively simple, but interesting tasks, such as counting marbles or washing their hands. As each child successfully accomplishes the task the teacher is urged to make a positive comment to him/her about his/her performance. In fact, the specific words, "**You Can...**" are suggested to be used as encouragement, but especially as feedback. As we have worked with students over the years we have concluded that this is perhaps the most effective way to praise them; to comment on their ability to accomplish something, without rating or evaluating them as persons. Growing children and youth particularly need this kind of deserved positve feedback (as we all do) so no matter what grade level you teach you can positively affect the self-concepts of your students by saying, "**You can** (work out a division problem! or "do an outline!") to them on an individual basis whenever they have demonstrated ability.

This seemingly simple message is the principle one that HDP attempts to put across to teachers through its mastery presentation. It has wide implications. It implies that the need students have to experience as much success as possible should be the primary consideration when the curriculum is being planned and implemented. It also implies how students should be related to while they are engaged in learning activities. The suggestions that follow in reading and spelling show how one could utilize the same concepts that are used in HDP circle sessions in regular curriculum areas. Both suggest that learning occurs sequentially and that the role of the teacher should be to give positive reinforcement so that the concept of failure can be eliminated.

READING: The instructional priority is to make each learner a reader. This is different from making the learner into a person who can read, although the term *can* is certainly a part of the *behavior* of reading. Given that the priority is behavior which is reading-like, the time devoted to reading should not deal with judgments of reading skill. In addition to your reading program, observe learners and reinforce their reading-like behavior. These range from moving toward reading matter, to holding a book, to carrying a book, to moving pages, to making recognition responses while looking at a page, to reading in a group, to keeping a record of things read, to discussing reading matter with a friend, and so on. Judgments of reading should be based upon behaviors which are reading-like, whatever the form. In this sense no one can fail for careful observation will always yield some reading-like behavior.

Teacher diagnosis is not lost in this explanation. The teacher can diagnose, or measure, but does not assign a value to the collected data. A measurement of 4 on a given skill is seen neither as "good" or "bad". It is only a score which might tell something about the student's instructional needs.

Teacher reactions to the learner should emphasize the learner's risks in reading. Accuracy takes a lower place on the priority list when a student's attempt to read is verified by context. For example, the learner reads "house" for "horse". The teacher says, "Try that on , Jimmy, and see how house fits into the sense of the story." Jimmy initiates the behavior and Jimmy is in a position to make his own change, if a change is necessary. The teacher's role is limited to that of guide, encourager, and reinforcer. Behavior in reading, thus mastery, is Jimmy's. In these ways feelings of mastery are not violated, but attention to reading in the form of approach behaviors is honored.

SPELLING:[1] The priority in spelling is the achievement of greater and greater accuracy in dealing with spelling patterns. Words should usually be selected for their common properties and measurement should be based upon letters, not words. Traditionally, *cat* spelled "kat" was wrong—all wrong. To honor the mastery factor, "kat" is given a 66 2/3% for it is accurate to that extent.

Do not assume that such priorities are sloppy. Indeed, such strategies are enormously rigorous for their objective is more like those of science than any other. The biochemist in his/her laboratory is never all wrong. The task is always one of finding the specific elements of inaccuracy while getting reinforced for the accurate elements in the solution. This is relative accuracy, always striving for better and better mistakes. All of the survival learning in which a human being engages, such as walking, talking, running, etc., is learned that way and the result is an overwhelming record of mastery.

Another adaptation is to use a structured lesson to include both affective growth and spelling behavior. The spelling lesson below begins with a poem and just as easily could incorporate an essay, article, etc. The point is to allow students the chance to express feelings and to edit their own work, looking specifically at word usage.

A Spelling Lesson

Read any poem, such as "The Snare",[2] aloud to the class. Then ask them to read it silently to themselves. After the students have finished reading, ask them:

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[1] Also see the section on creative writing, page 47.

[2] "The Snare," a poem by James Stephens, *Sounds of the Story Teller.* (Bill Martin, Jr. ed.) Holt, Rinehart and Winston, Inc., New York, 1966. Page 129.

> *"How does that poem make you feel?"*
>
> *"What happens inside you after you hear that poem?"*
>
> *"What kinds of feelings do you experience when you hear that poem ring in your ears?"*

After the students have taken out writing materials, ask them:

> *"Write something that tells how you feel when you hear, or read, and experience the poem."*

After the students have had an adequate period of time to work on their passages, ask them:

> *"Read over the material which you have written. How does it sound to you? If you feel the need, make changes in the passage."*
>
> *"Now that you have written about the feelings which the poem generates in you and you have had a chance to make basic changes, according to your needs, think about what happened when you wrote the passage in the first place."*

Offer the students the following guide:

> *What words did you have trouble spelling?* ______________
>
> ____________________
>
> ____________________
>
> *Were there any words which you knew were misspelled, but which you used anyway in order to get your idea across? What were they?*
>
> ____________________
>
> ____________________
>
> ____________________

Were there any words that you would have used if you could have spelled them quickly? What were they?

____

____

____

Are there any words in the passage which you have had trouble with before? What are they?

____

____

____

Find some words in your passage which you could change in order to give it more meaning to you.

____

____

____

Write your passage again on a new sheet of paper using all of the words you have worked with in this lesson.

____

____

____

Additional Suggestions

Use riddles as a devise to develop interest. Set aside a place for a student to read alone quietly and comfortably. Turn on a radio and play some music, softly, but loud enough so that while things are being done it can be heard.

ODDS AND ENDS: Set up a locker filled with odds and ends. Let the students rummage and explore in "Magee's Closet" with the only requirement being that they create something from the contents, write about something or make something from the locker better, with the students being the judge of the "better".

JOURNAL: Keep journals in which you (both students and teacher) react to what's happening. Collect pictures, poems, songs, sayings and other things, even lists, that give good feelings. Draw pictures. Allow the students to decide whether their journals should be private or shared-with-teacher-only. A journal can also be a means for allowing students to express angry feelings without hurting anyone.

LISTEN: Set aside a time when you can listen without the interference of "noise pollution" to what students are talking about and how they sound. What does joy, happiness, anger, fun, work, etc., sound like? Make an audio tape and listen to yourself as you teach. Listen to your colleagues. Listen to the wind, listen to silence, listen to your heart. Listen.

Suggestions can really go on ad infinitum. Our experience in the field has shown us that teachers are, in fact, truly creative persons, who lack, if anything, a means to share ideas. The annotated reading list (page 129) offers a collection of ideas for classroom strategies in the affective and cognitive realms. We would simply like to encourage you to try things, reflect on what happened, listen to your student's reactions and try again. There is no correct method for achieving confluence. There are only your students and you interacting in a very personal manner for a short 180 days per year. If at the end of that time your students feel good about what happened most of the time, then we assume that you also will be able to recall many "good feelings" of your own. We think this is what teaching's all about!

"If I have a question or a problem, whom should I call or write?"

You are always free to call or write to H.D.T.I. The consultant who led the training session you may have attended is also a source, as are the other teachers who went through the training experience with you. Explore the possibility of forming a group to conduct circles. In these groups experiences may be shared, circles may be debriefed and questions can often be answered.

"How can I get information about people in my area who have been trained in HDP?"

One teacher used the local school newsletter to inquire if others were interested in joining a district discussion group concerned with affective education, in general, and HDP, in particular. Her response was positive. If you attended an HDP training session, the consultants, or the H.D.T.I. office, may have a list of persons who have been trained in your area.

"What should I do to let other teachers in my building know about the Human Development Program?"

There are a variety of things you can do. Invite fellow teachers in to observe a circle, conduct circles in their classrooms with their students, or demonstrate a circle for a faculty meeting. Your activity guide and other materials can be shared with others and, of course, you can try to answer their questions. Remember, it is easier to help someone understand what you are doing than it is to convince them that it's the right thing to do.

COMMUNITY ORIENTATION

There are two fundamental facts about education in the United States of major importance. First, schools and the personnel responsible for their conduct serve a constituency. Basically, we would like to believe that this fact means that the constituency is learners in the schools. Actually schools are responsible to the tax or tuition-paying public. We ignore this fact at enormous peril. The second fact is that education in the United States, public or private, is bound by a constituency with the right to know. The public has a right to be informed of what is going on in the schools and the right to pass judgment on what goes on. The discussion that follows is based upon a conviction that these two facts are both true and legitimate in our society.

There is nothing in the foregoing that interferes with the conduct of the Human Development Program (HDP). The public has for years openly and actively voiced a commitment to the school's role in the total development of students. Surveys of parents consistently show their desire for school-based attention to overall growth and development, which is precisely the concern of the Human Development Program.

When the public questions its schools, and receives little or no information, suspicion is invariably the result, whether in the case of the new math, transformational grammar, year-round schools, or the Human Development Program. The public has a right to know, hence it is our responsibility to communicate openly and effectively to them.

One example of open and effective communication of the program was carried out in a town of moderate size. The experiential nature of the learning model used in the Human Development Program workshop is highly efficient and effective. It can be applied in a number of situations—public meetings included. Because the process was carefully planned and efficiently conducted, we shall describe it here.

A school district contracted for a Human Development training workshop for fifty teachers. The workshop was planned for a Thursday, Friday and Saturday. As part of the community orientation responsibilities a Human Development Program consultant was scheduled to speak to the P.T.A. on the Tuesday evening prior to the beginning of the workshop. To encourage parents to attend, newspaper and radio announcements were used to advertise the general meeting. A large group of parents attended. The consultant spoke briefly about the needs of students to grow and develop emotionally, socially and cognitively. He also addressed the point that educational objectives are attained when specific activities are carried out in the classrooms that are directed toward the stated objectives. He stressed that the goal of increased emotional and social development in students should not be left to chance, and pointed out that definite educational experiences should be offered to students, which address this realm.

Next, the parents were given an opportunity to experience the Human Development Program for what it really is; not just to hear someone talk about it. (When presenting the program it is important to remember that it is in fact an experience, not a speech or a lesson.) So, after the short introduction, parents were asked to go to assigned rooms in groups of ten with the following instructions:

1. Go to the room and arrange yourselves into a circle.
2. The topic for discussion will be, "Something My Child Has Done Recently That Made Me Feel Good."
3. Anyone who wants to can share in the discussion—but no one *has* to share.
4. Responses to each other should be limited to positive questioning and supportive comments. No disagreements allowed.
5. Hold comments about the circle session process for your return to the auditorium in twenty minutes.

Observation of the circles revealed that parents were willing to share positive experiences about their children and themselves. Little discomfort was noted among parents in the circles and it was also evident that those who did not share were still involved and interested. At the end of twenty minutes the small groups returned to the central meeting area.

The meeting resumed with a general session in which parents made comments and asked questions about the experience that they had just shared. Some comments indicated how interesting it was to hear other parents speak positively about their children and how nice it was to find out how others defined the good feelings which came from their children's actions. Someone suggested the idea that P.T.A. meetings always include discussions of a similar nature. Another suggested that teachers should focus more on those "good things" that come from children.

In the final phase of the meeting, the consultant summarized by telling the parents that they had just experienced the Human Development Program. He went on to explain that the circle sessions conducted by teachers in their classrooms are sharing experiences in response to specific topics. Several topics were listed as examples and the group was told that the teachers in the district were going to go through a three day intensive workshop in the Human Development Program. Special attention was given to outlining the format for the workshop and the qualifications of the trainers who would be responsible. Open invitations were given to the parents to visit the workshop at any time. Further, parents were introduced to the materials and were urged to visit the classrooms in the weeks to come to observe circles in session. The meeting ended after seventy minutes; ten minutes of introduction, thirty minutes for circles, and thirty for questions, comments and summarizing remarks.

The workshop began on Thursday and two more public meetings were scheduled on two other evenings for those who were not able to attend the first P.T.A. meeting or the workshop. The Human Development Program consultants who carried out the workshop also conducted the second two public meetings. They answered a variety of questions and presented information about the theory, content and process of the program.

As a result of the foregoing, the training and community orientation sessions accomplished the following:

1. Fifty teachers, three counselors and a variety of administrative personnel were trained in the theory, content and process of the Human Development Program, and
2. the program was introduced to over 125 local citizens in the three scheduled evening meetings, allowing HDP and the out-of-town consultants to be openly scrutinized.

Subsequent to this initial workshop there were two more Human Development Program workshops conducted by out-of-town HDP consultants. Other sessions were also conducted periodically for the teachers who attended the workshops by local support personnel. Within two years of the initial workshop, eighty per cent of the elementary teachers in the district had direct experience with the program.

The most recent feedback indicates that after three years, the program is still being carried out by about one-third of the teachers who were trained, meaning that approximately fifty teachers are conducting circle sessions on a regular basis. Many more conduct circles on occasion and a recent visit to the district revealed that the philosophy and language of the Human Development Program are very much in evidence in the verbal and nonverbal behaviors of the teachers.

The history of the Human Development Program in this community has been very positive. There has not been one serious organized objection to it. This set of experiences demonstrates that a carefully planned and conducted system of open public communication, coupled with well publicized and well conducted public meetings and workshops can facilitate the objectives of the program. The total experience was little more than an extension of HDP principles to the local community. The Human Development Program is effective in classrooms with pupils and our experience shows that it can be effective with parents as well. It is recommended that this plan, or variations of it, be considered when your district considers implementation of the program as a "new" curriculum offering. Other suggestions for orientation procedures are as follows:

A letter home:

Many teachers keep parents informed through periodic newsletters. Sometimes these can take the form of writing exercises to be carried home by the students. One such newsletter might include the following:

> *Dear Parents,*
>
> *We are having a new learning activity in Room 17 at Hollywood School. We call it the circle. In the circle we talk and share. We learn to be good listeners and communicators. The circle helps us to grow and learn in our other school activities.*

We would like you to come this Friday, at 2 o'clock to watch us in our circle session. At 2:20 we go out to recess and Miss Chalmers will be on hand to answer your questions and listen to your comments.

We hope you will come. We enjoy what we do in the circle and we want to share it with you.

Sincerely,
The Boys and Girls of the Third Grade

A Story and Activity Booklet:

The booklet, *Having Good Feelings in the "Magic Circle" at School,* was prepared for children in pre-school through second grade. It includes a letter to parents from the teacher about the objectives of the Human Development Program and is available from H.D.T.I.

Creative Writing:

The students might be asked to write and illustrate a short paragraph or story about "What We Do in the Circle". This could be taken home.

A Demonstration in a P.T.A. Meeting:

Some teachers have conducted a circle in a P.T.A. or community meeting so that parents can observe a session in operation. Such demonstrations have proven invaluable for school-community relations and have generated support among parents for the program.

A Play About HDP Presented by Children For Their Parents:

"During the year a need presented itself to better explain the Human Development Program to the parents," explains Josephine Colville, a guidance counselor in New York, "And who better to do this than their own children!" So Ms. Colville, with the help of the children, developed a play for parents to help them understand the process and purposes of HDP. See Appendix E.

"What should I do about a parent who asks to observe a circle?"

Invite all parents and community members openly and warmly to participate in the circle. Explain the ground rules for the session (or ask the students to explain them) with the understanding that the parents have a right to share if they desire to—the same right that the students have in the circle every day. Carry out the circle as you normally do and take the time to answer the parents' questions afterward. The experience of participating in a circle is generally a positive one and usually answers most questions parents might have.

EVALUATION

Of the many things that teachers ask when they begin the Human Development Program, one of the most frequent is, "How can I be sure that the intent of HDP is actually happening with my pupils?"Feeling reasonably secure relative to the effect of HDP is considerably more complicated than feeling secure about the effect of a particular phonics program, for example. The variables are not as clearly defined and the instrumentation is not as specific or abundant. This section presents some possibilities for measurement by the classroom teacher, as well as other instrumentation, perhaps more within the purview of resource people such as psychologists, curriculum directors, or other school personnel. The references that we mention here have been selected on the basis of two criteria, a record of reported use for an instrument and availability.

Developmental Profiles. The Human Development Program materials include subjective teacher response sheets called Developmental Profiles. On these, the teacher records at regular intervals, generally every six weeks, his/her own perception of the emotional and social development of pupils. Although, the ratings are basically subjective, verbal cues are provided to the teacher in order to guide him/her to a certain uniformity, which assures some degree of objectivity. A sample Developmental Profile and directions for using it are on pages 87 to 90 in this Supplementary Idea Guide. See also the review of the literature evaluating the effectiveness of the Human Development Program, which reports several research studies that have been undertaken using the Developmental Profiles, pages 107 to 114 .

Pardew and Schilson (1973) investigated the efficacy of HDP circle sessions for preschool children and in the process of measurement, found that the Developmental Profiles produced data on the children which correlated significantly with data collected from the *Thomas Self-Concept Values Test.*

Interpersonal Effectiveness Diagnosis. The Interpersonal Effectiveness Diagnosis (IED). (Rowland and Southard, 1972) is available from the Human Development Training Institute. At the time of publication of this book, the instrument is going through a major investigation to assess its diagnostic value. The IED focuses upon three classroom climate factors: Affection, Inclusion and Control, in terms of relative pupil satisfaction within the frameworks of pupil to teacher and pupil to pupil interaction. It is a short, quickly administered instrument that provides profiles.

Case Study. Typically, measurement patterns focus upon groups of pupils, while the case study method focuses upon individual pupils, the latter having the following advantages over group focus:

1) A large number of characteristics of individual children are taken into account.
2) The way in which characteristics can interrelate can be observed.
3) The effects of environmental impact on the pupils can be examined.
4) It provides a systematic way to observe individual pupils over a long period of time.

Another advantage of the case study method over typical observation techniques is the collection of more longitudinal data. Also, since there is greater time involved in the case study approach, it can help the investigator to keep inevitable subjectivity to a minimum.

Sears and Sherman (1964) based their widely respected investigation upon the case study technique, which can be used by classroom teachers as a model.

Self Report. One of the most commonly used general techniques for measurement and/or evaluation in the affective domain is the self-report. The procedure involves guiding the subject to responses to questions which promote the subject's verbal assessment of self. Self-report has been extensively explored by Jourard (1964 and 1971). Additional references in this area include Goldman (1969) and Fiske (1971).

A specific utilization of self-report was reported by Bugental and Zelen (1949 and 1950). Their use of self-report was called the WAY technique, which asks pupils to give three responses to the question, "Who Are You?". The investigators found that the responses were sufficiently discriminating to group students in a variety of ways, for example, socioeconomic groups.

A caution relative to self-report was presented by Combs, Super and Courson (1963). In their investigation they were concerned that measurement of self-concept was being carried out with a self-report, which they hypothesized was not sufficiently like self-concept to be used as an indicator. Their research supported their hypothesis, suggesting that investigators, before using self-report as an indicator of self-concept, will have to assume or demonstrate that the former indeed measures the latter.

Sociometric Devices. Three additional terms, which are appropriate to this review include *Sociometry, Self-Acceptance* and *Attitude.* Moreno and Jennings (1938) and Fiske (1971) report on the construction and use of sociometric devices. Nuthmann (1957) reported on the use of a particular reinforcement technique on the management of self-acceptance and in the process provided useful information on the measurement of self-acceptance. Attitude measurement can be studied via Edwards (1957) and Nealeigh (1967).

Sentence Completion. Another direct application technique for teachers, "sentence completion", is a concept readers frequently encounter in the domain of effective measurement. This technique involves the child's responses to a variety of sentence stems designed to elicit indications of affective characteristics and is explained and exemplified by Sears and Sherman (1964) and Fiske (1971).

There are two ways to construct and administer sentence completion measurements. First, sentences are constructed with direct stems to which an individual response is required. The second method involves projective stems to which the pupil responds in terms of what he/she thinks someone else would say. Getzels and Walsh (1958) conducted an investigation of the two approaches used in concert and found that used together, it is possible to validate real feelings. Pupil responses to the direct stem approach that appear to be socially acceptable modifications of their feelings, can be compared with their responses to the projective stems, where the pupil is more likely to project his/her own real feelings into the response of someone else.

Interaction Analysis. The Interaction Analysis is another common affective measurement term, especially as it relates to social climate and verbal interplay. References to Interaction Analysis used here are limited to Gallaher and Aschner (1963), Flanders (1965) and Amidon and Flanders (1961). If more detailed information on instrumentation, application and procedure for classroom teachers is desired, we suggest further reading in the bibliography.

Sears and Sherman (1964) include a Self-Concept Inventory in their case studies. Their inventory is made up of 100 items to which pupils respond and which are categorized generally as physical, social, mental, work habits, happiness and school attitude.

Tests. Perhaps the most useful reference for measurement in affect was edited by Beatty (1969). The measurement section is divided into the following areas of available tests:

1) Attitude Scales
2) Creativity
3) Interaction
4) Motivation
5) Personality
6) Readiness
7) Self-Concept

An example of a specific test corresponding to item 7 (above), self-concept, is the *Self-Esteem Inventory* by Coopersmith. This 58 item inventory is a method of studying self-concept. In addition to having a lie scale, the *Self-Esteem Inventory* has four subscales: self, social, home and school. Students respond to simple declarative sentences by checking "like me" or "unlike me" columns. The test is scored by totalling the "like me" and "unlike me" responses for each of the four scales and then adding these together. Normative data by grade level are available. Some sample items are:

1. "I spend a lot of time daydreaming."
15. "Someone always has to tell me what to do."
30. "It's pretty tough to be me."
45. "If I have something to say, I usually say it."

Appraisal Without Tests. A synopsis of measurement techniques is available in skeletal form from the Minneapolis School System (1963). Under the heading, "Appraisal Without Tests" the following possibilities are listed:

1) Autobiography
2) Daily log
3) Unfinished stories and sentence stems
4) Sociometry
5) Observation
6) Anecdotal record
7) Teacher-pupil interview
8) Case Conferences
9) Parent-teacher conference

The reader will have to do his/her own constructing in order to take advantage of the items on the Minneapolis list.

USING THE DEVELOPMENTAL PROFILE

The Developmental Profile is a set of six rating scales that relate to the emotional and social development of students. One sheet is used for one pupil for one school year. Two of the six scales relate to Awareness,(1) Awareness of Self and (2) Sensitivity to Others; two to Mastery, (1) Self Confidence and (2) Effectiveness; and two to Social Interaction, (1) Interpersonal Comprehension and (2) Tolerance.

Following the model designed by Horace Champney and adapted for use in the form of the Fels Rating Scales, the Developmental Profile includes rather precise verbal descriptions of degrees for each of the six scales. (See the back side of each Developmental Profile sheet for these verbal descriptions.) The purpose of the descriptions is to guide the rater to rate each child as objectively as possible. The use of uniform cue descriptions allow raters to avoid many of the problems that result from the general wide variations among different raters in terms of their standards and definitions.

Using the verbal cues as a guide, the rater records his/her perceptions for each of the six scales. The scales indicate that rating periods should occur every six weeks. The period of time between ratings may vary according to the needs of the educators using them. It is suggested that a three week interval be considered the minimum.

For ease of handling it is recommended that all children be assessed on one scale before proceeding to the next. In this way the evaluator avoids the necessity of refamiliarizing him/herself with each scale several times. This also allows a comparative process to take place. Using relative as well as absolute measures helps guarantee a higher degree of objectivity and consistency.

When the rater makes the second rating, he/she should do so without reference to earlier ratings to eliminate a "self fulfilling prophecy" bias. In this way objectivity is again sought. All subsequent ratings should likewise be made without reference to former ratings.

As soon as two ratings have been made a line may be drawn, connecting the ratings to develop a profile. As the ratings continue the line may be extended to each subsequent dot. The resulting profile shows at a glance, the nature of the emotional and social progress (or lack of it) that the student has, according to the judgment of the rater, achieved.

It is not to be expected that all students will show the same degree of growth during any period of time. Although it is hoped that each student will show a generally positive trend, frequent negative increments, are not at all unusual. If a child should appear low on any scale, the teacher should be particularly aware of him/her during situations which relate to the area of his/her deficiency.

The Developmental Profiles have a number of uses. They are generally not shown to students, but are helpful to the interested teacher who wishes to find out whether or not the HDP circle sessions are positively affecting the emotional and social growth of the students in his/her class. In addition, they are useful in research projects evaluating the effectiveness of HDP. (See the section of the Review of Literature, Evaluating the Effectiveness of HDP in this Supplementary Idea Guide, page 107.) They may also be used effectively at times in parent-teacher conferences.

Measurements of this type should be used with discretion. No overgeneralizations or critical judgments of the child's psychological state or character should ever be made using the Developmental Profile in isolation of other means of assessment. This is especially true when decisions are being made that will critically affect a student's educational future.

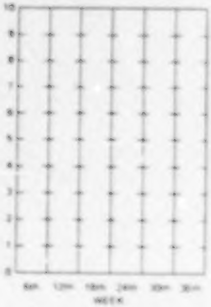
**METHODS
IN HUMAN
DEVELOPMENT**

NAME ______________________________
(Last) (First) (Middle)
GRADE __________ SCHOOL ______________
TEACHER ____________________ YEAR ________

Developmental Profile

AWARENESS

(1) AWARENESS OF SELF



MASTERY

(1) SELF CONFIDENCE

SOCIAL INTERACTION

(1) INTERPERSONAL COMPREHENSION

AWARENESS

(2) SENSITIVITY TO OTHERS

MASTERY

(2) EFFECTIVENESS

SOCIAL INTERACTION

(2) TOLERANCE

COMMENTS ____
____
____
____

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INSTRUCTIONS: At the end of each six week period, the teacher should make use of the following scales to analyze the child's development. Using the descriptions given, he should be able to determine the number most indicative of his perceptions of the child. This number can then be entered on the appropriate scale, and as subsequent numbers are recorded, any developmental trends should become apparent.

AWARENESS

(1) AWARENESS OF SELF

The aware child knows how he feels, what he thinks, and what he is doing. Although he is conscious of himself, he is not self-conscious, insecure or embarrassed. This awareness does not produce anxiety. He accepts and can acknowledge how he really feels, thinks, and acts.

(10) Very aware; always conscious of his feelings, wishes, fears, and the meaning of his behavior (positive or negative).

(8) Most of the time aware, ready to acknowledge what he feels, thinks and does. Only occasionally uses denial.

(6) Often aware of his feelings, behavior and thoughts, and willing to recognize them as such. However, often reacts without awareness or uses denial.

(3) Usually unconscious or unaware of himself. Denies his real feelings and thoughts, and cannot recognize his own actions for what they are.

(0) Unconscious, full of denial; completely unable to recognize his true feelings, thoughts, or behavior.

(2) SENSITIVITY TO OTHERS

The sensitive child is concerned about the well being of other people. He readily ascertains what others are feeling and adjusts his behavior in ways that are thoughtful and beneficial to them.

(10) Acutely aware and very concerned about other people's feelings and reactions. Readily modifies his behavior in response to this awareness and concern.

(8) Most of the time aware and concerned about how others are truly feeling and reacting. Generally modifies behavior in accordance with his concern for others.

(5) Often aware and concerned, but in many instances seems unaware and relatively unconcerned about other people's feelings and reactions. Frequently his behavior generates negative feelings in others.

(3) Usually unaware and disinterested in what other people are feeling but can recognize what is going on in others when directly called to his attention. He seldom responds to the feelings of others.

(0) Insensitive and unconcerned as to what is going on in and with other people. Tends to pursue his own behavior no matter how it may affect another person.

MASTERY

(1) SELF CONFIDENCE

The confident child is eager to try new things. He is self-assured and realistic when coping with challenge. His acceptance of himself permits freedom of expression which is natural and uninhibited, without being dramatic or exhibitionistic.

(10) Always eager to try anything that is new. Approaches challenge with assurance and reacts freely and naturally.

(7) Most of the time seeks out and meets new and challenging situations with confidence. Generally reacts freely and naturally, but is inhibited upon occasion.

(5) Usually tries anything new that is presented to him, but seldom seeks out challenging situations on his own. Often is inhibited rather than free and natural in his expression.

(3) Frequently avoids challenges, but will deal with them when encouraged. Responses are inhibited and stilted.

(1) Almost always shies away from challenges. Requires repeated encouragement before reluctantly trying. Responses almost always lack spontaneity and naturalness.

(2) EFFECTIVENESS

The effective child copes appropriately. He is emotionally stable, and flexible enough to successfully implement his own desires or meet the external demands of his environment.

(10) Always deals appropriately and successfully with his inner needs and external demands. Flexible enough to shift approach, yet stable enough to maintain direction.

(7) Typically gets his needs met. Usually able to accept and adjust to changing circumstances.

(5) Often successful, but frequently fails to get his needs met. Has trouble shifting from original viewpoint or behavior. Realization of a need to shift may be upsetting to him.

(3) Mostly ineffective, but occasionally successful in his efforts. Usually unable to adapt to new information or demands and is upset and loses his bearings when circumstances change.

(1) Rarely succeeds in his efforts. Rigid. Very unresponsive to new information or demands. Generally agitated or immobilized by change in circumstances.

SOCIAL INTERACTION

INTERPERSONAL (1) COMPREHENSION

This part assesses the child's understanding of how one person's behavior causes approval or disapproval of that behavior in another person.

(9) Very high comprehension. Child almost always recognizes the effect of any given behavior.

(7) Usually comprehends what the second person's reaction will be to the first person's behavior.

(5) Sometimes perceives the interpersonal effects, but just as often fails to comprehend how one person's behavior affects another person's attitude.

(3) Seldom comprehends interpersonal interaction. Usually at a loss in being able to see how one person's behavior affects another person's reaction.

(1) Virtually no comprehension of how a person's behavior causes attitudes in other people. Almost always fails to comprehend the interaction.

(2) TOLERANCE

The tolerant child recognizes and accepts individual differences. He accepts and gives full regard to others who have different feelings, thoughts, and reactions than his own. But he does not necessarily approve or yield to their influence.

(10) Extremely tolerant. Understands and accepts differences as natural. Tolerates a very broad spectrum of feeling, thoughts, and behavior in others.

(7) Reasonably tolerant about individual differences.

(4) Mildly tolerant, but tends to not accept certain natural variations.

(2) Usually intolerant. Tends to regard people who differ from him as being unacceptable, even wrong.

(0) Very intolerant. His way of feeling, thinking and reacting is the only way that he can accept. People who are different are completely unacceptable.

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REVIEW OF THE LITERATURE

The task of reviewing literature germane to the Human Development Program, (HDP), and for the purposes to be served by this book, must be carried out selectively. Key referents for a review would be "affective education", "psychological education" and/or some variation of "emotionality". A search of these referents would produce literally hundreds of entries, many of which would conflict. Further, if all were included in the following narrative, few teachers would have the time to read the sizeable chapter or have need for all that information. On the basis of extensive experience in teacher training workshops, we have selected relatively recent entries which we are confident will satisfy typical scholarly needs that surface as people begin to work with the Human Development Program.

Our selection has four categories: *Issues, Problems, Procedures,* and *Specific Research on the Human Development Program.* (*Evaluation,* a fifth category is handled separately. See page 81.) The first section, *Issues,* is a reflection of the professional questions and insights which have brought about educational thrusts like HDP. The second, *Problems,* presents the types of situations that educators and children experience, which stimulate the need for such programs as HDP. Third, *Procedures,* examines some of the things being done or suggested as dimensions of affective education. Fourth, *Specific Research on the Human Development Program,* is a presentation of the data which has been collected from investigations specifically related to HDP.

Please note that this manual is intended for teachers whom we define as: 1) people who have overwhelming professional responsibilities, 2) people often held accountable by almost everyone for almost everything, 3) people who need this review so that they can speak with some authority to parents, colleagues, administrators, board members, and neighbors, and

4) people faced perpetually with three hour tasks and one hour in which to do them. Hence, our selectivity and brevity in this review. The person committed to scholarly pursuits might, we hope, find this review a place to begin.

Issues

A man in Kansas City (Southard) wrote an extensive paper that not only criticized the intent of the Human Development Program, but also questioned the reason for its existence in schools. A woman in Tennessee (Davis-Rogers) wrote a book with essentially the same thrust. A community in Southern California grappled publically in the "Letters to the Editor" section of the local newspaper with the issue of whether or not programs like HDP have a valid place in the local school system.

The fundamental issue, the one from which virtually all else is born, was stated by Darling (1965) a decade ago, as follows: *"Are schools responsible for the development of qualities of character and conscience in learners as expressed in their interests, attitudes, appreciations, values, and emotional sets or biases?"* With the possible exception of Darling's reference to emotionality, the answer to that question, given a reading of randomly selected state education codes and district curriculum guides, is *"yes"*. And if we accept Watze's (1972) definition of emotion *"...a directing activity, responses of the individual to stimulating situations for him (sic), a manner of apprehending the world, a way of experiencing reality, and establishing our relationship to the outside world"*, we can certainly answer *"yes"* to Darling's question without *any* reservations. This is not to say that everyone in the entire public will agree with an affirmative answer. It is to say that an affirmative answer is reflected in the preponderance of the legal and professional mandates that govern schools.

The literature reflecting issues is heavily loaded toward counselors referring to their own specific field, or relating to education in general. A pace-setting book in counseling was written by C. Gilbert Wrenn (1962), in which he states that the school's function is, *"...to facilitate the intellectual development of students who vary in the relation of the intellectual to the social and emotional dimensions of their personality."* Wrenn is concerned about individual differences and the uniqueness of each person. He views individual progress within the context of intellectual growth, but stresses the importance of professional knowledge of, and commitment to, the varying emotional and social characteristics of pupils. As our teaching profession increasingly accepts Wrenn's statement of function consciously, teachers will have to search for ways to gain more insight into the emotional and social spaces of their students. The issue of the school's responsibility, once made conscious and articulated clearly by professionals, leads to the quest for programs and procedures.

Blackham (1966) further articulates the issues as he refers to the characteristics which pupils bring to school, as follows:

> *"If parent-child relationships do not develop to provide the foundations of a stable and healthy personality, the child becomes emotionally deadlocked and cannot find solace in readily available relatives. Consequently, his problems are transferred to school and beg solution."*

Blackham goes on to explain how the peer group gains influence as a personality and character developing force and indicates that teachers must understand the pupil as a member of the peer group in order to provide necessary guidance. In addition, Blackham discusses how to utilize peer group membership as a motivating power in learing. *"We realize"*, Blackham continues, *"that educational outcomes, as evidenced in how well the child learns, are intimately related to the school's organizational structure and system."* The implications of Blackham's prognosis are clear. Teachers must initiate opportunities to gain success in pupil's emotional and social space so that both educational programming and social organization, as well as teacher response to individual pupils, can be managed in ways which facilitate pupil growth. Access is the key problem for teachers and it is the specific problem to which HDP is addressed.

If we can begin to define the teacher and counselor as having at least a partially overlapping professional responsibility, then the issue in this review can take on a somewhat philosophical flavor. Farson (1966) takes a philosophical stance in working through a rationale for elementary school counselors. He says that, *"People exist in order to exercise and enjoy their humanness"*. Thus, the developmental counseling dimension of education becomes, *"...a series of occasional moments of humanness...of being oneself. These times are so significant, so meaningful and so dramatic that they cannot help but compensate for other times."* The other times are those seemingly inevitable experiences with frustration, pain, exclusion, rejection and failure, that may well be necessary for a healthy perception of reality. Finally, Farson points to an important issue when he warns that, *"...we must come to value the person, not for his (sic) usefulness, but for the degree to which he can exercise and enjoy his own humanness".*

These issues, articulated through legal and professional mandates, validate the role of teachers in questions of valuing, motivation, character development and emotionality and set directions for exercising that role. Before getting into the "how" of the role, some of the pupil problems, teachers face bear attention.

Problems

The heading, *"Problems"*, is used to designate certain difficulties, limitations, and challenges which operate within school systems. Approaches such as HDP may ameliorate some of the difficulties and limitations, which will be discussed in this section.

This portion of the review of the literature is not intended to be abrasive to school people. They often inherit many of their problems. Nevertheless, school personnel have intensive contact with students and they are in a position to both cause and solve problems.

Everyone has problems, including children, teenagers, adults and for our immediate consideration—teachers. We submit that the problems most human beings encounter aren't very different. *"The only difference between the person who is 'well adjusted' and the person who is in an institution is the way he (sic) handles the same or similar kinds of problems"* (Person, 1966). A teacher training study of 825 teacher trait items indicated that 68% of the teachers tested were within the normal psychodynamic range. At initial glance that figure might look good, but the reader should consider that this means that 32% of those teachers studied were outside of the normal psychodynamic range. This figure does not substantially conflict with mental health data collected and reported over the last several decades. The data consistently point to an incidence of maladjustment in the population, not counting those people getting systematic treatment, of somewhere around 25% (White and Harris, 1965; Banks, 1967). It is from the general population that teachers are selected, a population in which 25% suffer from some degree of emotional problems.

Teacher trainers may take issue with the implication that one-quarter of the teacher population might be maladjusted on the grounds that schools of education screen maladjusted people out at the pre-service level. The issue is not whether the incidence of teacher maladjustment is 25%, or 20%, or 5%. Rather, the issue is, if teacher maladjustment occurs at all, what is being done about it? Person (1966) defines signs of teacher maladjustment, related to their effect upon students, as follows:

1) "Constantly irritable, cross and out of sorts with the world; losing temper constantly, and continually being sarcastic;
2) Seeing the world in a state of unrest in which nothing can be done;
3) Constantly finding fault with administrators, pupils and the profession, but seldom with self; and
4) Unduly concerned about the normal aggressive behavior of pupils."

The reader will no doubt agree that there are people in the profession who seem to exhibit some, or even many, of the characteristics on Person's list. These individuals can have an adverse effect upon the healthy self-concept development of the pupils in their care.

There is a considerable body of data supporting the statement that the influence of teachers on the lives of children is critical. From among the data we have selected a number of investigations. The first has been widely distributed in a variety of forms and falls under the general heading of the self-fulfilling prophesy. Rosenthal and Jacobson (1968) reported on their investigation which measured IQ and achievement changes among children whose teachers had been influenced to believe inaccurate information about them. Students tended to perform in the direction of their teacher's expectations, in spite of the pupil's "real" characteristics. In addition, teacher anecdotal reports on selected pupils revealed that pupils whose behavior did not conform to teacher expectations were less well-liked by the teacher than those whose behavior did conform. The Rosenthal-Jacobson study has been replicated over and over and attacked since 1968 from a variety of perspectives. Generally investigations support an effect of teacher prophesy on pupil behavior. One notable example is that reported by Palardy (1969) where the beginning reading achievement of first grade boys and girls was tied to teacher prophesy.

The second general investigation concerns the question of a teacher's ability to mask attitudes in the classroom. Silberman (1969) reported that teacher attitudes toward pupils are generally revealed by their behavior. He reported that teacher attitudes are expressed differentially. That is, teachers have some ability to partially mask certain attitudes, but not others, and that elementary pupils do "read" their teacher's real feelings toward them.

Another widely noted investigation is that of Davidson and Lang (1960), who conducted a study of teacher feelings toward pupils, as perceived by the pupils. Specifically, the investigators found a positive correlation between children's perceptions of their teacher's feelings toward them and pupil perception of self, in terms of high achievement and desirable classroom behavior. More generally, girls perceived teacher feelings toward them as being more favorable than boys and socioeconomically upper class pupils perceived greater positivism from the teacher than lower class pupils. These data would seem to indicate with some confidence that teachers possess differential attitudes toward students and that teachers express these differential attitudes, which "are read" by pupils. Moreover, behavior and achievement of pupils are affected by the attitudes that they perceive in their teachers toward them.

Another problem related to HDP's purpose is best articulated by the phrase, "pressure on teachers". Teachers are faced with achieving the fundamental tasks that ultimately lead to successful overall functioning of the individual. Of course, this means the overall functioning of the larger society. In addition to the public's expectations for the larger society, teachers have a greater degree of specific responsibility. In some states, the accountability of the teacher to the pupil is a matter of recent legal mandate. This represents another problem in this section on problems, as highlighted by Liddle (1965):

> *"Although we know that humans learn most efficiently when working on self-chosen tasks in which they are ego-involved, only occasionally is there time for that in school. Too seldom is the teacher's, 'We don't have time for that today' followed by, 'but we can set aside a few minutes tommorrow to look into that!"*

Seldom does the teacher set that kind of involvement time aside and return to it the next day. Although the teacher may well know the value of involvement time, the fact is that teachers are not held accountable for doing what interests students. Rather, teachers are held accountable for mathematics, reading and paragraph writing.

With increased pressure on teachers comes an equal increase in pressure on the supervisors of teachers. Teachers respond to supervision in much the same way pupils do. That is, as teachers are more involved in stating their own tasks, they become more involved in, and committed to, those tasks. Blumberg and Weber (1968) indicate that indirect supervision over teachers promotes increased teacher morale. But the pressure on supervisors has increased rather than decreased, which negatively affects teacher morale, creates increased pressure on teachers which is reflected in their classroom behavior and is ultimately apparent in the behavior of pupils. It is a circular problem that often weakens, rather than strengthens, the educative process, when the supervision given is oppresive, rather than helpful.

The remainder of this review dealing with problems will focus specifically on pupils studied under a variety of circumstances. Jones and Strong (1968) attempted to correlate five characteristic factors operating among high school seniors. Three of the factors, self-expectations, self-concept of ability and degree of identity development, were defined as related to self-concept. The other two, GPA and academic aptitude were related to school success. It was revealed that all of the factors were positively related to achievement and to each other. It was also found that self-concept of ability was as effective a predictor of achievement as was a test of mental ability. Supporting the Jones and Strong investigation is another by Jones and Grieneeks (1970). Studying 877 college sophomores (411 women and 466 men), it was found that self-perception was an accurate predictor of academic success.

A milestone investigation by Coopersmith (1968), dealing longitudinally with boys, indicated that there were four factors which relate to high self-esteem, 1) parent high regard for the child, 2) parent expectation of high behavior standards, 3) nonpunitive treatment by parents, and 4) parent respect for the child's views. Coopersmith noted how people most likely define their success as, "*...not in terms of some external, abstract standard, but in the more direct terms of their day to day personal relationships*" (1968). Such a statement highlights the importance of everyday living with self and others and indicates the critical nature of the role of the school in insuring that those relationships are productive for pupils.

In agreement with Coopersmith's findings relative to social relationships and esteem are the findings of Guardo (1969) in her study of sociometric status and self-concept. Among sixth graders the investigator found positive correlations between feelings of being liked and sociometric popularity and self-concept. She also found the inverse to be true. That is, sociometric rejection and feelings of being disliked or unliked, were positively correlated with low self-concept.

A descriptive investigation reporting the self-perceptions of 600 pupils in grades three through eleven was conducted by Morse (1963). He found that time spent in school tended to negatively affect the way in which pupils perceived themselves. For example, on the statement, "I feel pretty sure of myself", 12% of the third graders responded with "unlike me", while 34% of the eleventh graders responded with, "unlike me". Morse's data on school attitudes are most revealing. Eighty-four percent of the third graders were proud of their school work, but the figure drops to 53% for eleventh graders. Ninety-three percent of the third graders reported that they were doing "the best they can", while the figure drops to 37% for eleventh graders. Fifty percent of the third graders and 22% of the eleventh graders reported doing as well in school as they would like, but 40% of all of the pupils reported feeling upset in school and often being discouraged. Eight percent of the high school students saw themselves as failures and even a higher percentage (perhaps due to dropout attrition) of elementary pupils saw themselves as failures. Other responses were: 44% of the eleventh graders wished they were someone else. Twenty-five percent of all the pupils reported that they were "all mixed up" and have a low opinion of themselves. Thirty percent of all the pupils reported giving up easily and agreed with the statement, "It's tough to be me" and 22% of all the pupils said that their teachers "make them feel like they're not good enough".

There is a substantial amount of research directed at the relationship between self-concept and academic achievement. Lowther (1963), in an investigation where IQ and achievement were controlled, found that self-exteem as measured by the Coopersmith Self-Esteem Inventory, was highly correlated with academic achievement irrespective of IQ. His data indicate that self-esteem is highly influenced by school success and failure.

Bower's review of the literature dealing with emotional factors and achievement (1959) specifically identifies reading and mathematics achievement as being correlated with self-concept. Bower also noted that when comparing "overachievers", and "underachievers", the latter are neither as well adjusted to school procedures and rules, nor particularly well accepted by teachers and peers. Additionally, Bower noted that underachieving readers showed Rorachachs which revealed difficulties in reality awareness, emotional control, internalized emotional conflict and effectiveness of perception.

Mathematics achievement and self-concept among seventh graders was studied by Bachman (1970). He used 408 pupils in his study and found significant positive correlations between mathematics achievement and self-concept of ability in mathematics, and a like relationship between general self-concept and achievement in mathematics. Similarly, Peper and Chansky (1970) studied arithmetic achievement and arithmetic self-concept of ability among fifth graders. The Iowa Test of Basic Skills was used for testing arithmetic achievement. Arithmetic self-concept of ability was identified by giving each pupil a series of pupil pairs, each pair showing him/her with one of the other pupils in the class. The pupil was to circle the person in each pair who he or she felt was better in arithmetic. Comparisons of achievement in arithmetic and self-concept of arithmetic ability showed that there was a significant positive relationship between the two variables.

Reading achievement and self-concept were investigated by Cohn and Kornelly (1970). The investigators worked with a group of seventh graders, 30% of whom functioned from one to four years below grade level, 35% of whom functioned at grade level, and 35% of whom functioned from one to four years above grade level. The IQ range of the group was 90 to 125. The investigators increased the reading achievement of the bottom third of the group through two kinds of treatment; one, specific diagnostic and prescriptive teaching of skills in order to develop an awareness of growth, and two, cross-age teaching which involved the bottom third of the class as teachers, thus promoting pride in achievement and a feeling of being needed.

Brookover, Patterson, and Thomas (1962) investigated general achievement and self-concept of ability, finding a significant positive correlation between the two variables. In addition, self-concept of ability in a specific area of school content was found to be correlated with achievement in that area of content. A study conducted by Brown and Pool (1966) tends to validate the findings of Brookover, Patterson and Thomas. They report that the self-concept of underachieving pupils is generally negative and self-depreciating and that underachieving pupils tend to lack self-confidence, worry more, are unable to make decisions and show a relatively greater degree of timidity.

Self-concept in Special Education is a particularly fertile area of investigation. In this review, representative literature in the areas of alleged intellectual exceptionality will be presented. Durr (1964), having tested approximately 3000 upper elementary grade high and low achieving, gifted pupils, found a significant difference in personality factors between the high and low achievers, favoring high achievers. A non-significant, but strong difference also existed in favor of high achievers on a variable of social adjustment. Low achievers exhibited immaturity and feelings of inadequacy in addition to poor attitudes toward work, less satisfaction and fulfillment and more worry.

Trillingham and Bonsall (1963) reported on an investigation of university freshmen whose entrance examination scores were among the top 25% of the population, but whose GPA's were below the mean of the total freshman class at the end of the first semester. They found underachievement to be closely related to student perception of family and social environment, specifically articulated as feelings of being shortchanged on the "good things in life" when they were living with their parents, criticism of people in general, feelings of basic hositlity and even masochism.

Gowan (1963) reviewed unpublished investigations undertaken by his graduate students who studied underachievement among gifted pupils. One investigation involved 587 maladjusted children in a large metropolitan clinic, 38 of whom had IQs in excess of 130, equally divided among boys and girls. School-related problems were stated as disinterest, not liking the teachers, work too easy, lack of friends and inability to make friends and a preference toward staying home with mother. Only one pupil was proud of her school work and all 38 indicated that they could do better in school if they tried. Major disturbances represented in the 38 high IQ pupils included insecurity (27), poor social adjustment (17), enuresis (15), intolerant of parental authority (14), fearful (13) and additional problems represented by 10 pupils or less including the inability to sleep, nail biting and poor eating habits.

Another research review by Gowan (1957) on the problem of underachievement among gifted pupils revealed the following patterns germane to this review: socialization and skill deficiencies, lack of awareness of and concern for others, feelings of submission and little self-confidence.

The results of investigations into achievement, coping and self-concept do not differ greatly when working with a population which is alleged to be retarded. Collins, Burger, and Doherty (1970) reported on an investigation of self-concept in moderately retarded and non-retarded adolescent pupils in a public high school. Using the Tennessee Self-Concept Scale, the investigators found statistically significant differences favoring the nonretarded population in the areas of self-criticism, identity, moral and ethical self, family self and social self.

Wooster (1970) studied moderately retarded and nonretarded boys' responses to specific pictures of boys their age and found that although the retarded boys used fewer descriptive categories in their responses, they were able to make superior assessments of characteristics like kindness and other affective categories. One result in the Wooster investigation which bears study in terms of affective education was that many of the retarded adolescents were unable to use their own self-concept as a standard in making judgments about others. (The question of whether that inability is a function of inadequate self-concept, or lack of awareness of self was not explored in the study.)

Finally, with respect to pupils who are moderately retarded, Bauer (1971) found that self-concept was developmental, just as it is in a non-retarded population and that it appears to be closely associated with procedures of academic placement.

The final study in this section is a 35-year-old investigation, which does not appear to have ever been refuted in the literature. It is cited because of its relevance to today's educational thrust toward career education. Hunt (1937), in a study of 4000 white collar workers who had been fired from 76 large firms over a period of several months found that, far from being inadequately skilled, only 400 were fired due to skill inadequacies. The rest, 3600, or 90%, were fired due to personality inadequacies which came out in faulty interpersonal relations. Hunt's title, *"Business Demands More Character Education"*, with emphasis on *demand*, calls upon schools to "interfere" in the interpersonal realm. The questions today are, "To what extent are his findings still accurate?" and, "To what extent have the priorities in schools been adjusted as shown by time-use, to reflect attention to a person's growing ability to cope interpersonally with events and people?"

Procedures

For nearly every instance articulated as a "problem" in this review, there are suggestions for amelioration. Often the suggestions are clear to the individuals proposing them, but because of the reality of conducting classes in today's schools, the suggestions are less clear to teachers and are often questioned by them on grounds of feasibility. For example, no one is likely to take issue with Maslow's statement (1962):

> *"No psychological health is possible unless this (clear and efficient perception of reality, openess to experience and firm identity realitive to real self, autonomy, and uniqueness) essential core of the person is funadamentally accepted, loved and respected by others and by himself (sic)."*

But the teacher may very likely ask, "What does that mean? What do I do from one day to another, particularly in terms of curricular approaches, legal constraints and time to be spent?"

This section on *Procedures* will attempt to furnish some answers to these questions. The references used in this section are selected on the basis of what teachers have actually done with their students and what they have discovered about the procedures that they have used. Because the concerns in this book have traditionally been handled by counselors, we will begin with some references to the counseling point of view. These references run from generalized statements to specific ones, concluding with indications regarding the manner in which a counselor can facilitate affective approaches in the classroom.

Faust (1965) commented upon the generalized counselor role in developmental guidance as it relates to the total functioning of pupils:

> *"...the premise that if counselors in the school setting can behave in ways which allow the intellects of students to function free of crippling anxiety, fear, guilt, and defensive posturing, secondary gains will also be effected. Patriotism, civic responsibilty, creativity, character development, and personal adjustment, all of which at one time or another have been considered by some voices to be goals of education, would be expected to result autonomously.*
>
> *This is to say that the kinds of experiences which contribute to effective intellectual functioning also make it possible for effective behavior in other areas."*

Maes (1966) makes Faust's statement more specific by pointing to the significance of adults in the lives of children. He also specifically points to procedures for using adults as change agents by noting that there are two interventions which can be made, 1) the introduction of a new significant person into the child's life, and 2) effecting changes in the significant people already in the child's life. The counselor is, of course, the critical person to whom Maes refers first, not because he purposely excludes other people, but because he is building a rationale for the introduction of counselors into the elementary school.

An example of specific application of what Faust and Maes suggest is in the work of Kawamura (1970), who investigated the effect of the counselor as an in-service consultant to teachers. She found that teachers who had been trained by a school counselor showed positive changes in terms of physical responsiveness to pupils, listening effectiveness and improved teaching behavior as evidenced by teacher enlistment of pupil input. Specifically, Kawamura found the teachers who had been trained to be more relaxed, more attentive to pupils, more willing to accept the feelings of pupils, better able to accept pupil errors in a positive way, and to systematically reward pupils with praise. The teacher characteristics articulated by Kawamura are consistent with those described by Maes as being important characteristics of the significant people in the lives of children.

Because this book is designed primarily for classroom teachers, the following references may have more specific meaning. Flanders (1939) reported that the teachers he studied used less than 3% of their pupil-teacher interaction time in praise and encouragement, and less than 5% in reacting to and using student ideas. Both Flanders, and later Ohlson (1968), noted that the teacher's responsibility is to listen to pupils, to behave in such a way that pupils know that they are cared about and to set time aside when pupils have a chance to discuss those things that are important to them. De Witt (1970) suggested some specific procedures, as follows:

1) Challenge pupils to be responsible for their own learning,
2) provide freedom and the opportunity to *participate* in discussion,
3) delegate responsibility to pupils,
4) provide curricular experiences relevant to the pupil's life,

5) strive for a seminar context in the classroom,
6) practice active listening,
7) channel, rather than stifle dissent, and
8) promote a closer pupil relationship with adults.

Another list was developed by Sebeson (1970) within the context of reading difficulties. Sebeson's list includes:

1) Accept each pupil as unique and worthy—the acceptance treated as an end in itself,
2) promote classroom conversation around children's thoughts, feelings, worries, and concerns,
3) find each child's strengths so as to provide each pupil with strength before his/her peers,
4) relate areas of school study to how it enhances the pupil him/herself, and
5) behave in such a way that pupils feel cared about.

With all of the obvious limitations of list-making in contexts such as this, the above items do relate to many of the problems articulated in the previous section, and although the logistics of how to make the listed things happen are not specifically laid out, the theoretical framework is there.

Hittinger (1969), in the context of bilingualism, also talked about the role of the teacher with implied procedures.

> *"Self-identity is a product of the child's experience, learned sometimes in subtle ways, as by the teacher's manner in working with a child. Identity must have depth of reference to the culture. This is what Sullivan described as 'Learn about self from the mirror of other people'. The child learns from the way he (sic) is treated by those people he comes in contact with as he is growing up."*

Murphy (1956) listed eleven strength building factors in child-rearing for effectiveness relative to mental health. Three are within the direct purview of the school and indirectly imply classroom procedures. They are, 1) emotional nourishment, 2) feelings of being supported and 3) participation in group life. Children's feelings of their own acceptability or unacceptability are tied to the teacher's communication of behavioral acceptability and unacceptability and that relationship, according to Gordon (1958) is a factor of the procedures which teachers use in handling pupils in the classroom. The degree to which the teacher efficiently uses procedures aimed at meeting pupil's academic, interpersonal, and adequacy needs is the measure, according to Pritzkan (1959), of the teacher's effectiveness as prime motivator in the direct conditions of learning. Peters (1963) also puts the procedures of the developmental guidance role on the teacher when he ties that role to educational progress, career development, and personality fulfillment.

How do teachers behave when they assume the roles implied in the above procedures? In addition to the behaviors previously attributed to the Kawamura study, Rosenfield and Zander (1961) mention student-perceived teacher approval (the teacher behaves in ways which tell the student that he or she is approved of); Newburger (1962) noted pupil-perceived feelings of teacher acceptance and teacher sensitivity to special pupil problems, as well as smaller teacher-pupil ratios (the latter not entirely within the influence of teachers) and Schmuck (1966), more specifically, lists counscious teacher sensitivity to the relationship between mental health and academic learning, active and purposeful individualization, an emphasis on psychological rather than physical characteristics of pupils, widely used direct interaction with individual pupils and the specific use of rewards and punishments.

Further references to teacher procedures include the amelioration of specific learning difficulties (diagnostic and prescriptive teaching) coupled with home-school sociopsychological support (Stringer, 1959); emphasis upon pupil strength beyond the context of school and the fulfillment of strong positive teacher-pupil relationship objectives (Witty, 1967); teacher interpersonal support and acceptance as the facilitative behaviors for increased academic performance (Lewis, Lowell, and Jessee, 1965); and, on the basis of research into the progress of underachieving gifted pupils, teacher behaviors and interest in pupils as well as specific help in skill mastery (Goldberg and Passow, 1963).

There is abundant research concerning the effect of various procedures on pupil self-concept. Van Koughnett and Smith (1969) studied pupils in an urban elementary school who were selected for the study on the basis of their low self-concept. Using a treatment involving positive grading (noting accuracies rather than inaccuracies), "accomplishment bulletin boards", purposeful and consistent tangible and intangible rewards, and a program of taking portrait and snapshot photographs for a public display, the investigators found rapid development in both attitudes toward school and perception of self as a learner. However, in contrast with investigations cited previously in this review, they did not find attitude and self-perception change to be accompanied by equal achievement gains.

The modification of both disruptive and "dwadling" behavior as observed in primary children was studied by Hall, Lund, and Jackson (1968). Their treatment involved observers who alerted teachers to times when the target pupils were not "dwadling" or being disruptive, but applying themselves to appropriate tasks. Upon the signal from the observer, the teacher gave the pupil positive personal attention and the investigators found that the inappropriate target behaviors were changed to appropriate application behaviors in every case. The implied procedure in the Hall, Lund, and Jackson study is, of course, the teacher becoming sensitive to pupil strengths rather than weaknesses, appropriate rather than inappropriate behavior, and reinforcing the strengths and appropriate behavior with positive interaction. The observer is often important because in the teacher's hectic day, attention invariably falls on inappropriate behavior.

Another interaction procedure for the modification of disruptive behavior was investigated by Blaker and Bennet (1970). Pupils identified as manifesting sufficient disruptive behavior to be identified as disruptive children (A), were given the opportunity to select a working partner from among pupils not so identified (B). It was explained to each pair that B would be an observer of A, writing down all observed occurrences of disruptive behavior and that they would have the opportunity to regularly sit down together to discuss the observations. The investigators found that disruptive behavior was rapidly decreased in the process.

Parents as significant adults were the focus of an investigation by Brookover, Patterson, and Thomas (1965). They found that low achieving pupils who began to perceive more positive evaluations by their parents, increased their academic achievement.

An in-class procedure called, Developmental Guidance Experiences (an educational model based upon Havighurst's developmental tasks) was studied by Hammerschmidt and Smalby (1973). The investigators found that such a specifically objectified procedure, for which classroom time was taken and which was provided a measure of importance and seriousness by the teacher, promoted increased liking for others and verbal interaction among fourth grade participants.

Research concerning classroom procedures in Special Education is also relevant to this review. Semmel, Sitko and Kreider (1973) used the Flanders Interaction Analysis to chart the nature of teacher-pupil interaction patterns in classes for pupils labeled severely mentally retarded. They found that the factor of pupil communication skills, which as this review has indicated is associated with feelings of positive self-concept, was increased among expansive teachers, who were more indirect than direct in the conduct of their classroom and who allowed for "productive pupil confusion".

Gold (1973) investigated work productivity among pupils labeled moderately and severely retarded, finding no statistically significant relationship between production and IQ. They also found that teachers tend to underestimate pupil production capacity and that one important variable in increasing production is to increase the level and value of work, rather than to focus upon elaborate procedures for the reinforcement of production on low-level tasks. The message in the two investigations above is clear. Among pupils labeled severely retarded, there is both verbal and nonverbal capacity for performance beyond expectations when attention is paid to the significance of the individual as a participant and problem solver.

Finally, Jolliff (1971) investigated the dynamics of self-ratings among pupils labeled mildly retarded and found, given positive affective reinforcement and focused experience with success on important tasks, their self-ratings increased.

Specific Research on the Human Development Program

The Human Development Program appeared on the educational scene in 1964. In the years since the advent of the original theoretical conception of the program there have been roughly two dozen known investigations which either name HDP directly, or test those variables to which HDP is directly addressed. The tendencies with new educational programs include partial adoption of sometimes marginally understood concepts, head-long bandwagoning, out-right rejection and given that the new program sustains itself, tentative attempts at scholarly reviews of efficacy. The Human Development Program has enjoyed all of the above, the latter beginning during the recent years.

Of the roughly two dozen attempts at studies of efficacy, nineteen have been selected for review here. Of these nineteen, some are little more than subjective responses to the program while others are serious scientific investigations. This selection is organized to reflect each. There follows three subsections, a) Literature Based Upon Reasonable Objectivity; b) Literature Based Upon Subjective Responses or Descriptive Statistics; and c) Literature Based on Evaluating the Effectiveness of the HDP Teacher Training Workshop. It is hoped that the reader with a scholarly inclination will be motivated toward productive criticism as a springboard for conducting progressively more sophisticated investigations. It is only through the test of rigorous investigation that HDP can move from its initial tender steps into efficacy research to its ultimate goal of generalizability to a variety of educational situations.

Literature Based Upon Reasonable Objectivity

These investigations are divided into two parts, those dealing with the Human Development Program as the primary variable and those dealing with the program as the facilitator to measured growth in school content. We begin with the former.

Minteer (1971) conducted a study of the effect of HDP on first grade pupils. Tested variables were those articulated in the HDP Developmental Profile. (See page 89.) The variables include: 1) Awareness of Self, 2) Sensitivity to Others, 3) Effectiveness, 4) Self Confidence, 5) Tolerance and 6) Interpersonal Comprehension. The investigator divided a class of first graders (N=21) into two groups of equal sex representation and conducted a 14 week program, the experimental group experiencing four circle sessions of 20 minutes each per week and the control group experiencing four language arts sessions of 20 minutes each per week. Baseline data were collected on each pupil via the Developmental Profiles. Post-test data were also collected via the Developmental Profiles with teachers rating pupils without looking at the baseline profiles. The investigator found differences favoring the experimental group at the .01 level of confidence on the variables of Awareness of Self, Effectiveness and Tolerance. Nonsignificant differences existed on the other variables.

Using variables of social-emotional growth (Brenner Pre-School Test) and the mean growth score on the HDP Developmental Profiles, Elbert and Whitfield (1970) investigated the effect of HDP circle sessions on Head Start pupils in the Southwest. Circle sessions were conducted regularly over a five month period, coupled with monthly teacher in-service days during which video-tapes of teacher-led circles were shown and reviewed. Experimental pupils exceeded control pupils at the .05 level of confidence on both tested variables. Elbert's and Whitfield's report does not reflect on experience for control pupils. Whether, in terms of time or content, it was designed to produce a measure of experimental-control equivalence was not stated.

Darrigrand and Gum (1973) reported an investigation directed at comparing the effect of two kinds of affective education strategies used under a variety of circumstances. The two programs were the Human Development Program and the Developmental Guidance Program for Middle Childhood (DGP). One hundred sixteen second graders were divided into four groups by the pupil personal services division of the local school district. The 14 null hypotheses can be categorized into those concerning self-concept, those concerning school attitude, and those concerning peer relations. Variations of treatment included, Group I: DGP for 20 minutes daily for 50 sessions; Group II: HDP circle sessions for 20 minutes daily for 50 sessions; Group III: DGP 20 minutes daily for 25 sessions begun at the middle of the Group I experimental period; and Group IV: received no attention from either DGP or HDP. The generalized findings showed that all experimental groups grew in liking for others, indicating the peer relations value of systematic social interaction. The longer a program is conducted, the greater the growth, at least when comparing 50 sessions with 25 sessions; HDP produced greater growth in 50 sessions than DGP did in 25 sessions; and both DGP and HDP affected all three major variables. A strong trend, while nonsignificant at the criterion level of confidence was the superiority of HDP over DGP when conducted over an equivalent period of time. Among the ten specific null hypotheses rejected at the .01 level of confidence or better, were those concerning the effect of HDP as compared with control pupils and those dealing with HDP and school attitude.

An investigation into the effect of HDP on self-esteem (Coopersmith Self-Esteem Inventory) was conducted by Mosser and Evans (1973). The study sample was made up of 142 fifth graders, all below the 30th percentile on the Metropolitan Achievement Test of total reading and math concepts. The sample was divided into three groups; Group I to experience 20 minute circles, four days per week for 13 weeks; Group II to experience 20 minute circles, two days per week for 25 weeks; and Group III to experience no HDP circle sessions. Using analysis of covariance to compare the group's scores on pre and post test data from the Short Form of the Coopersmith Self-Esteem Inventory, the investigators found that Group II exceeded Group I and Group III at the .05 and .01 levels of confidence, respectively. It may be generalized that the key to growth in self-esteem via HDP circle sessions is the duration of circles over a period of time, rather than the number of circles conducted in a shorter period of time.

In contrast to the above findings are those reported by Hawkinson (1970). Her investigation, conducted over the period of one year with a relatively small sample of low to low-middle socioeconomic level primary children and using tests of interaction (Flanders), Teacher Rating (Coopersmith) and self-image (HDP Developmental Profiles and House-Tree-Person), did not turn up significant growth data favoring HDP on any tested variable.

The existence of studies such as those of Hawkinson and Mosser and Evans, simply point up the ambiguity of these initial tentative steps into the realm of HDP research and supports the need for a massive field-based effort of serious investigation.

A variety of investigations have been conducted using HDP circle sessions to facilitate academic growth. The reader is cautioned relative to these data; the Human Development Program was not designed as a "back door" or "sneak-attack" approach to academic growth. Rather, HDP circle sessions, if they are effective at all, must be effective in terms of whole people, thus their frequent indirect effect upon academic growth.

Brett (1973), in a very carefully controlled experiment, sought to test the effect of HDP circle sessions on the cognitive performance of kindergarten children. Using IQ (Lorge Thorndike) and Reading Readiness (Lee Clark) as focal measures, she applied a treatment of 20 minute circle sessions, four days per week and story reading on the same schedule for her control groups, selected from a population of 145 pupils. The Solomon Four-Group Design was utilized in the study to control for testing error. Analysis of variance showed significance on IQ and Reading Readiness at the .01 level of confidence.

In a broadly based research study conducted by Mestler (1974) personality development, academic achievement (reading and mathematics) and rate of unexcused absenteeism were studied. The investigation covered the span of one school year and was conducted with third graders in an inner-city school in southern California. Four classrooms were used in the study, two of which were involved in daily 20 minute HDP circle sessions carried out by their teachers. The children in the other two classrooms received no affective educational input of any systematic nature. On a pre and post-test basis, all of the children were rated on the *Cassell Child Behavior Rating Scale*. In addition, they were administered the *Cooperative Primary Tests for Mathematics and Reading Achievement*. Attendance was determined by the daily attendance records kept by the teachers. Mestler reports that although both experimental and control groups showed gains in reading and mathematics achievement, no significant differences along the achievement dimension were found *between* the experimental and control groups. Nor did she report significant differences in the rate of unexcused absenteeism between the two groups. However, on the personality development dimension, differences at the .001 level of confidence between the two groups resulted on the following measures: 1) self adjustment, 2) social adjustment, 3) school adjustment and 4) physical adjustment, favoring the experimental groups in each case. Mestler summarizes by stating, *"This study implies that the HDP does facilitate emotional growth, behavioral changes and positive personal adjustment. Although this study did not indicate cognitive growth, it is possible that continued research over a longer time span could yield a positive gain in both affective and cognitive growth."*

McGee (1971) conducted an investigation involving preschool children. Her target data were IQ (Peabody Picture Vocabulary Test), Social-Personal Adjustment (California Test of Personality) and the dimensions of Awareness, Mastery and Social Interaction as reflected and defined on the HDP Developmental Profile. Utilizing a case study method (N=9) with the absence of control subjects, McGee conducted 28 weeks of HDP circle sessions in an Appalachian Head Start class. Her findings indicate that circle sessions are facilitators of Peabody IQ growth (pre-post growth at the .05 level of confidence), nonsignificant growth on California Test of Personality scales of social and personal adjustment and a mean gain of two points on a scale of 10 on the Developmental Profiles.

Fenstermacher (1972), in a more complicated design, investigated the effect of structured groups (HDP circle sessions) versus unstructured groups on field independent (analytical personality type) and field dependent (global personality type) low achieving fifth grade readers. One hundred twenty-eight pupils were involved in the study over a treatment period of 12 weeks. The investigator found that both structured and unstructured group experiences were equally effective in producing reading test score gains in 12 weeks as was direct reading instruction for a like period of time. She found both structured and unstructured sessions to be equally effective with both field dependent and field independent pupils. Finally, she found structured (HDP) sessions to be significantly more effective (.05) than unstructured sessions in producing reading test score growth.

Reading reinforcement and group counseling were compared by Shelver (1971) in a study conducted with 82 low-achieving second and third graders. Generalized findings indicate that reading reinforcement was more effective for producing total reading growth than was either group counseling or a combination of group counseling and reading reinforcement. This experiment was limited to eight weeks, a factor which gives the direct input of reading reinforcement a substantial edge over the indirect effect of counseling. However, reinforcement coupled with group counseling was not shown to be statistically significant either.

Jackson (1973) reported an investigation into HDP circle sessions and their effect upon reading achievement and self-concept. Sixty-four fourth grade boys and girls were divided into two groups, one experimental and one control. Control pupils received no treatment whatsoever. Experimental pupils received nineteen 25 minute HDP circle sessions over a ten week period of time. Jackson found that experimental pupils exceeded control pupils on an Informal Reading Inventory, significant at the .05 level of confidence. He found nonsignificant differences between the experimental and control groups on a self-concept test.

Finally, Fearn (1974) investigated the effect of HDP circle session activities, used class-wide, on the written affective vocabulary production of a class of suburban gifted fifth graders, and one of inner-city sixth graders. Pre-test data were collected from pupil written responses to visual and auditory stimulation, the investigator and classroom teacher in each case scoring independently of one another. Interjudge reliability exceeded .96 on all test scoring. A total of 12 clock hours was spent in each classroom over a period of nine weeks, each session conducted as directed by the HDP activity guide, but with the entire class. Post-test data were collected from readministration of the pre-test stimuli. The investigator found a 31% increase in the written use of affective vocabulary (.01) in the gifted class and a 52% increase in the written use of affective vocabulary (.01) in the inner-city class. Fearn's findings are supported in the literature on vocabulary development where the preponderance of the evidence shows an indirect approach to vocabulary development to be the most effective.

Literature Based Upon Subjective Responses or Descriptive Statistics

Lindborg and Turner (1972) reported on the effect of HDP circle sessions on the pupils in 17 classrooms in St. Paul, Minnesota, where the mean weekly incidence of circle sessions was 2.5 and the mean weeks of conduct was 10. They reported on four questionnaire items to which the 17 teachers responded after the demonstration project on HDP had been completed. Teachers reported that 36% of their pupils showed an increase in physical showings of feelings, while 16% became less physical in their in their show of feelings; 56% became more apt to express feelings verbally, while 3% became less apt to verbally express feelings; the quality of affective verbal expression (refer to Fearn, 1974) grew for 56% of the pupils, and fell for 3% of the pupils; 7% of the pupils became more apt to be self-depreciating while 15% became less apt to be self-depreciating; and 37% of the pupils showed increased self-approval, while 4% showed less self-approval. Teachers also reported a generalized reaction to their pupils indicating that pupils became less demanding of attention from their teacher.

Strickler (1973) concluded that systematic application of attention to developmental guidance produces the greatest gain in self-concept and self-esteem and that the powerful variable in affective education is not the specific program, but the attention given the program in terms of time and regularity. He drew the above conclusions from his evaluation of HDP and other programs in his school district. Specifically, he found that wide and consistent use of a variety of guidance materials produced the greatest gain in esteem (Coopersmith Self-Esteem Inventory—Short Form) and self-concept (Waetjen's Self-Concept Instrument) and that consistent use of HDP circle sessions produced the second greatest gain.

Savedra (1970) directed a program of HDP circle sessions for one year in a bilingual-bicultural education program in an elementary school in the Southwest, comparing a variety of test-based data with a control school. He reported growth exceeding that in a control kindergarten in the areas of oral competency, Spanish performance, English performance, affective performance, HDP Awareness, Mastery, and Social Interaction, peer relations, teacher relations, enjoyment of school and self-esteem. Among first graders, changes favored HDP circle session pupils in the areas of reading, Spanish, and HDP Awareness. Absenteeism was a carefully checked variable. At the kindergarten level the control absenteeism rate was one day in five; at the experimental school it was one day in 12.2. At the first grade level, the absenteeism rate in the control school was one in four; at the experimental school it was one in 17.2.

Student responses to circle sessions were reported by Schneider (1970). Students in the demonstration ranged from age 14 through 26 and all were in a summer diagnostic center for the remediation of learning difficulties. Students in HDP circle sessions reported the sessions to be personally useful in the sense of providing new coping skills and better feelings toward themselves.

An application of the HDP circle session concept was made to the community college level by Ritzman (1973). College students, under the leadership of a trained counselor participated in modified circle sessions one each week for one hour over a period of 12 weeks. They reported feelings of personal growth and a willingness to call the experience personally successful.

Literature Based On Evaluating The Effectiveness of the Human Development Program Workshop

This final part of the review of the literature focuses specifically upon a fundamental part of the Human Development Program, the HDP teacher training workshop. The in-service workshop is enormously important to the total program because it is the vehicle which must translate theory into practice.

Firth (1974) studied three 30 clock hour workshops conducted during 1973 in three major population centers in the southern tier of states. Focusing upon variables of openness, child-centeredness and teacher-recognized need for teacher-child affection, Firth administered the Rokeach D-Scale-Form E and the MIND and the Teacher-Child: Affection

Scales (VAL-ED: Schutz) to 161 teacher participants. He found that each of the workshops produced significant positive changes in the teacher participants on all three variables.

An HDP workshop in a California community was evaluated by the 130 teacher-participants, (1970). Descriptive data indicate that on questions of "value to me", participants rated the formal presentations, demonstrations, group experiences and entire workshop very high, the percentage of favorable responses ranging from 70-80%, while unfavorable responses ranged from .7-7%. Of the 117 teacher-participants who responded, 106 indicated that the workshop was more valuable than any other that they had attended, while three indicated that it was less valuable.

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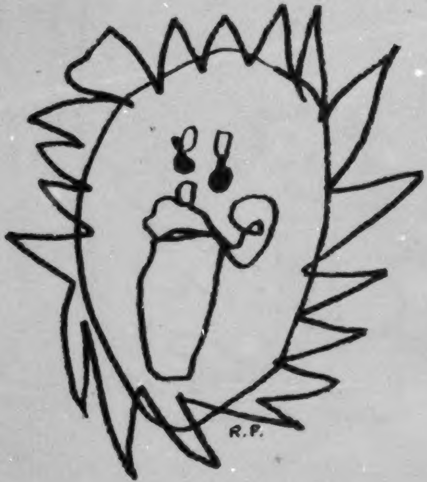

ANNOTATED READING LIST

The books on this list were selected by us because they deal with the teaching profession and speak to the way we presently relate to students or the way we should relate to them.

Axiine, Virginia. *Dibs In Search of Self.* New York: Ballantine, 1966.

A unique portrait of a child named Dibs achieving, with therapy, a successful struggle for identity. Therapy was based on the child experiencing himself as a capable, responsible person. The development of growth in Dibs highlights the importance of the teacher in assuring and giving a place for all children and youth in the classroom.

Brown, George I. *Human Teaching For Human Learning.* New York: Viking, 1970.

Brown explores the possibilities of improving teaching by means of *confluent* education, the integration of *affective* and *cognitive* elements. Through a series of affective exercises, students' emotions are employed to reinforce factual knowledge. Several chapters detail various tasks designed to heighten awareness and how to employ them in the classroom. Individual classroom experiences and the advances made toward student involvement are also included.

Cullum, Albert. *The Geranium on the Window Sill Just Died But Teacher You Went Right On.* Holland: Quist, 1973.

A beautiful collection of poems and illustrations which reveal the frustrations, anxieties and heartbreak of being a child in our educational institutions. The poems express a plea from children to teachers and ask that the teacher be humane, fallible, real.

Farber, Gerald. *Student as Nigger.* New York: MacMillan Co., 1971.

This book presents a critical look at today's school system. Farber points out the militaristic and negative way in which we treat students in the name of education. The author supports student liberation as a necessary and much overdue movement in our society. He makes many comparisons between the black movement and the student movement in trying to illustrate the domination that exists by outside forces in controlling both minority groups. Farber argues effectively for a more humanistic educational system which would be administered by both students and teachers pursuing the same goal of learning.

Fearn, Leif. *Individual Development.* Education Improvements Associates, San Diego, California, 1973.

This book presents a unique application of educational theory for futuristic school needs. Using a behavioral base, the author develops four content areas for the curriculum of the future. Specific classroom strategies are used to demonstrate the content areas: Affect, Intellect, Creativity, and Responsibility. Designed with the classroom teacher in mind, the participatory style involves the reader with the theory in a teacher training workshop format.

Ginnot, Haim. *Between Teacher and Child.* New York: MacMillan, 1972.

Many problems of education are rooted in teacher-student relations. Through anecdotes and vignettes, Ginnot emphasizes effective communication with students, or as he calls it—congruent communication, words that fit feelings. Some examples are to 1) appreciate specific acts, not evaluate character traits, 2) avoid praise that attaches adjectives to a student's character, and 3) look for solutions to problems, not culprits. The proper techniques need to be learned; they do not come automatically. This book is a good place to begin.

Glasser, William. *Schools Without Failure.* New York: Harper, 1969.

Glasser states that the educational system produces unmotivated, withdrawn, rebellious, underachieving youngsters, and ultimately societal problems. After discussing ways schools are fostering failure, Glasser advocates a change in educational philosophy based on the principles of Reality Therapy, emphasizing success by involvement, relevance, commitment, and thinking. Much of the book deals with some constructive advocacy: heterogeneous classes, abolishing A-B-C-D-F grades, and the establishment of classroom meetings.

Goodlad, John I. and Francis M. Klein. *Behind The Classroom Door.* Ohio: Jones, 1970.

This book lists objectives of schooling and then examines many schools to see if these objectives are being met. The research was conducted in 150 classrooms, and a large portion of the book is devoted to analyzing data. The perceptions of teachers and principals as to how innovative they were differed markedly from the observations of the researchers. Basically, many changes believed to be taking place in school have not been getting into classrooms.

Gordon, Thomas. *Parent Effectiveness Training.* New York: Wyden, 1970.

This book offers a unique way to solve family conflicts. It offers parents a different way to communicate with their children which can lead to a more harmonious family. This is accomplished by initiating an alternative to the "I win, You lose" method of resolving family conflicts—the "no lose" method, which involves treating your child as a person, not a subordinate. When this is achieved, the problem is resolved through mutual agreement by both sides, each having equal power. This method could easily be adapted to a classroom situation to improve the student-teacher relationship.

Greer, M. and Rubenstein, B. *Will The Real Teacher Please Stand Up?.* Pacific Palisades, California, Goodyear, 1972.

A "fun" book, full of ideas, anecdotes and questions and makes you look at yourself and question the meaning of teaching. The emphasis is on total student involvement, placing the student and "teacher" on the same level. It discusses how to break down the old stereotypes and unrealistic, stale traditions of school.....improvise, experiment, create and grow with the students.

Gross, Ronald and Gross, Beatrice. *Radical School Reform.* New York: Simon and Schuster, 1970.

A collection of short examinations of the school crisis by radical thinkers and teachers. The book explores the ugly realities of the ghettos and suburbs of today. Also, questions of the role of the school in modern society, new directions for ghetto education, community run schools, and student freedom and participation are raised. Finally, the book gives first-hand reports on actual attempts to cut through to "real" education.

Herndon, James. *The Way It Spoze To Be.* New York: Simon and Schuster, 1965.

This book details the struggle of a teacher in a junior high school trying to teach the students a little more than order and standardization. Herndon recounts the problems and situations he encountered while teaching in a warm, humorous, but, deadly serious manner. Change comes hard and Herndon's book could be the way to give yourself a lift in the midst of changing the school from *the way it "spoze" to be.*

Holt, John. *How Children Learn.* New York: Dell, 1967.

This book is a semi-clinical study of the experiences children have in the process of learning. It deals with the natural ability and desire of a human being to learn. Its basic premise is that education must be tailored to the individual child's own pace and motivation. It is simply written and easily understood with a minimum of technical background.

__________. *How Children Fail.* New York: Dell, 1968.

As the title might imply, the message conveyed in this book is one of failure—children, teachers, and schools. Mr. Holt uses daily occurrences and various students to illustrate how children cope with the demands made on them, the effect of fear and failure and the distinction between real and apparent learning. The concluding pages are an attempt to help teachers make experiences in school more meaningful for children.

Illich, Ivan. *DeSchooling Society*. New York: Harper and Row, 1971.

The issue of "deschooling" America is not so much the intent of this book as is an underlying attempt to prod the reader into a re-examination of traditional values and the systems which perpetuate those values. The schools comprise one such system. Illich voices his objections about their inhumane nature as well as offering suggestions for reform, along with concrete proposals for redesigning the present institutions. The author warns the reader not to take the conventional compulsary schooling system for granted and suggests instead, that they turn their attention to alternatives which focus more on the real meaning of learning.

James, Muriel and Dorothy Jongeward. *Born To Win.* Addison-Wesley Publishing Co., Menlo Park, California, 1971.

Born to Win is a simple lay person's guide to the understanding of the basic principles of Transactional Analysis. The authors have provided Gestalt exercises at the end of each chapter, which are intended to integrate Transactional Analysis into everyday experiences.

Jersild, Arthur. *When Teachers Face Themselves.* New York: Teachers College, Columbia University, 1955.

A straight study of the relationship between emotionality and education. Jersild runs the gamut of teacher feelings, talking about things which have increased relevance today. One example is his treatment of love as violence, recently discovered by radical therapists.

Kaufman, Bel. *Up The Down Staircase.* New York: Avon, 1964.

Up The Down Staircase is written as a series of notes and letters resembling the format of a personal diary. The teacher, Miss Barnett, records the problems that she encounters while attempting to teach. Student apathy, poor teaching and classroom facilities, and an unconcerned faculty are the main reasons she cannot teach her English class with any great success. She finally concludes that with patience, stamina and determination she will be able to continue her teaching career and maintain her own stability, at the same time educating students in a somewhat satisfactory manner.

Kirschenbaum, Harold, et al. *Wad Ja Get? The Grading Game in American Education.* New York: Hart, 1971.

This book examines the traditional grading system and tries to determine whether or not it is the most educationally useful means of evaluation. Utilizing the form of a novel, it offers the history of grading, significant research, alternatives and pro and con arguments as experienced by ficticious Mapleton High. Easily read and highly informative the story requires the reader to re-examine his/her own position. An annotated bibliography and alternative grading systems are offered as appendices.

Kohl, Herbert. *The Open Classroom.* New York: Vintage, 1970.

Kohl has written a handbook for teachers who want to work in an open environment. An open classroom is neither "permissive" nor "authoritarian" and is defined by citing specific examples. Hints for lesson plans and how to deal with problems are included. To have an open classroom a teacher must consciously strive for it; it does not come naturally. A diary of the teacher's experiences is almost mandatory for evaluation and suggested as a means to reflect upon what you're doing in your classroom.

Laliberte, N. and Kehl, R. *One Hundred Art Projects.* New York Art Education, Inc. 1969.

This book contains 100 widely diverse art projects which emphasize group involvement and individual creativity. The projects are designed to motivate the student to think in terms of art encompassing various aspects of the world around us. It stresses interaction and motivation of students. A great idea book.

Lyon, Harold C. *Learning To Feel, Feeling To Learn.* New York: Merrill, 1971.

Running through an essentially four part thrust in humanistic education, Lyon talks to the human side of the person. He helps teachers learn to know their feeling side and discusses how they ought to behave with students. Lyon is introduced by an enthusiastic Carl Rogers.

Martin, John H. and Charles H. Harrison. *Free To Learn, Unlocking and Upgrading American Education.* New Jersey: Prentice Hall, 1972.

According to the authors the American school is obsolete. They propose removing from the school the programs of guidance/testing, physical education and health, the fine and industrial arts, the library, and vocational education, and renovating school boards. In their places various community centers would be established and the traditional schools would become minischools. The lockstep of American education would be transformed into multivaried programs of learning in which each student progresses at his/her own pace.

McCabe, Robert and Sally Anthony. *Ghettos and Barrios.* New York: Mss Publishers, 1969.

This book is a collection of readings from the perspectives of students, teachers, administrators and social scientists, concerning the general failure of American education, particularly in the ghetto and the barrio. The consequences of ignoring non-Anglo cultures, stereotyping and patronizing of minority groups and the distortion of history are discussed, as well as the negative educational experiences and resultant poor feelings of self-worth in non-Anglo students. Specific examples for effecting change are described.

Mearns, Hughes. *Creative Power.* New York: Dover, 1958.

Hughes Mearns sets forth the philosophy that all children possess creative powers that will develop rapidly if not suppressed by the adult. The book is filled with many interesting anecdotes from Mearns' own teaching experiences. Along with these are a myriad of suggestions on how to foster creative growth within the classroom, by encouraging children to discover their own particular area of creativity and by providing them with the freedom to explore, yet guiding their growth. Teaching creative development in the areas of writing, drama, art, and music is particularly stressed.

Neill, A.S. *Summerhill.* New York: Hart, 1960.

Summerhill, subtitled *A Radical Approach to Child Rearing,* by A.S. Neill, demonstrates one situation in which the theories of freedom without fear in education have been successfully implemented. Neill's school is unique in many respects. No child is forced to attend classes. Students come voluntarily when they want to learn, and consequently, they *do* learn. The school is also unique in that it is set up on a basis of complete self-government, which has proved to be highly successful. Having made their own laws, the children generally abide by them. Although a source of encouragement to the teacher who agrees with Neill's principles of education, his method naturally cannot be utilized in its entirety. (Teaching within a public school system imposes restrictions, such as forcing the child to attend.) Neill points out the problems which the teacher striving for an open, free atmosphere may face. They derive from parents who want strict schools, from students unused to freedom and decision-making and sometimes from teachers themselves who, although desiring a free atmosphere in which to teach, find it difficult to break away from the strict, authoritarian tradition. Still, the accomplishments which Neill has acheived show that the struggle is more than worthwhile. Reading Summerhill is a valuable experience for any teacher in that it puts the priorities of education in their proper perspective. It aids one in overcoming the obstacle of thinking always in terms of the "subject" rather than "the child."

Peddiwell, Abner (pseudo. Harold Benjamin). *The Saber Tooth Curriculum*. New York: McGraw Hill, 1939.

This is a stinging satire on our ecucational system, its aims, objectives and procedures. Written in the narrative form, the book is an account of the lectures of the paleolithic history of education, as given by Professor

J. Abner Peddiwell to Raymond Wayne, under the inspiration of several tequila daisies. The book criticizes the educational system for treating knowledge as a commodity, suppressing any true reform within the established hierarchy, and teaching students useless information. A classic in education.

Postman, Neil and Weingartner, Charles. *Teaching As A Subversive Activity*. New York: Delacorte, 1969.

One of the causes of accelerated change in our society is the "communications revolution," or media change. When the media changes, we need new ways of defending ourselves against its impact on us and one way is through a new approach to education. This book is worthy of every teacher's careful scrutiny. The imaginative teacher can incorporate many significant ideas into his/her teaching. The teacher can make use of the new media—educational films, slides, tape recordings, etc., using them as meaningful teaching tools. We need not change everything, just those things which are most vital to the students. The central theme of the book is how life is being affected by the mass media and individuals should be encouraged to search for their own answers because their problems are unique and unprecedented. One should be educated to cope with change rather than to memorize facts. Creativity in students should be encouraged and rewarded.

________________________________. *The Soft Revolution, A Student Handbook for Turning Schools Around*. New York: Delacorte, 1971.

The authors of this handbook believe that if a change is going to come, students will be responsible by practicing Judo, used "not only to defend oneself against the system, but to turn the strength of the system against itself." It offers a variety of strategies to students that are useful for change without violence and without destroying either the society or themselves.

________________________________. *The School Book*. New York: Delacorte, 1973.

The authors wrote this book for those not in the field of education. A large number of topics are covered, definitions given, concepts discussed and descriptions are included on the ideas of people who are important in education. The list of resources (films, books) is a valuable aid. It is wise for teachers to read this book for now others have been introduced to the professional jargon.

Raths, Louis; Merrill Harmin and Sidney Simon. *Values and Teaching.* Columbus, Ohio: Merrill, 1966.

This book explains value clarification for both elementary and secondary level students. The value methodology is presented as a vital part of the program for all as a means to release personal and social productivity. The authors emphasize the process of value clarification as the important aspect of this theory, not the number or kind of values that are resultant. Appendices on techniques and strategies for implementing this theory in the classroom are included.

Rogers, Carl. *Freedom To Learn.* Columbus, Ohio: Merrill, 1969.

In his own readable style, Rogers presents the rationale for organizing classrooms where pupils are free to learn as opposed to being ordered to attend. Elements of education for the future are apparent throughout the book.

Rosenthal, Robert and Jacobson, Lenore. *Pygmalion in the Classroom.* New York: Holt, Rinehart, and Winston, 1968.

This book has been a catalyst to a string of materials which relate the effect of teacher/counselor/psychologist behaviors and expectations and their effect on the behavior of pupils, clients, and patients. One chapter reports the research carried on by the authors in which data were produced to demonstrate the power of teacher expectations on pupil behavior and apparent abilities.

Silberman, Charles. *Crisis in the Classroom.* New York: Random House, 1970.

The theme prevalent throughout this book is one of educational reform at all levels, concentrating on progressive change in primary and

secondary schools. The author indicts the American educational system for its failure. Through such indictment and suggestions for reform, he implicitly poses questions to educators themselves—underscoring the need for overhaul in higher education, especially as it relates to the education of teachers. Silberman is ultimately concerned with the purpose behind existent processes and with the means with which sight of these purposes is not lost.

Simon, Sidney, et al. *Values Clarification: A Handbook of Practical Strategies for Teachers and Students.* New York: Hart, 1972.

This book presents strategies that can be used in the classroom with student participation. The focus is on how people begin to hold beliefs and establish behavior patterns. The approaches used enable the teacher to aid students to become aware of their beliefs and behaviors, discuss and evaluate current events used in conjunction with subject matter, identify feelings in environmental issues, etc. The strategies can be used for individuals and groups.

Skinner, B.F. *About Behaviorism.* Alfred A. Knopf, New York: 1974.

Skinner discriminates between a science of human behavior, behaviorism and a philosophy of that science. He treats a variety of topics germane to that philosophy. One in particular dealing with self is explicitly written and most meaningful to the Human Development Program.

____________. *Beyond Freedom and Dignity.* Alfred A. Knopf, New York: 1971.

Skinner clarifies the concepts associated with his human behavior theories by getting into a variety of typically articulated arguments. He defines control as being something that a person uses on him/her self or something that society uses on the person to make him/her behave in appropriate ways. According to Skinner the key to freedom and dignity is to know the system used for the modification of behavior so that the system can be used by each person.

Other Suggested Readings

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Brown, Claude. *Manchild in the Promised Land*. New York: Signet, 1965.

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Dennison, George. *The Lives of Children*. New York: Random House, 1969.

Erickson, Eric. *Identity: Youth and Crisis*. New York: W.W. Norton, 1968.

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May, Rollo. *The Art of Counseling*. New York: Abingdon, 1967.

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APPENDICES

A—Literature at the Junior High Level and Related HDP Circle Session Topics, a list compiled by Gretchen Jacobson.

B—Literature: "Number Two Lead", a short story by Dan Lloyd and related HDP circle session topics.

C—"The Maligned Wolf", a short story to read to the class and suggestions for follow-up activities.

D—"Warm-Up Exercises for Art Class/Session one", a description of teaching strategies, by Lynn Brown.

E—"The Magic Circle", a script for a play presented to parents and community members, by Josephine Colville.

APPENDIX A

Literature assigned to students in a ninth grade English class and related circle session topics taken from *Human Development Program for Institutionalized Teenagers*, prepared by Gretchen Jacobson.[1]

Implementation strategies are described on page 48 of this guide.

KEY: O———Outlooks Through Literature
A———Adventures in Reading
MF———Man in the Fictional Mode
ME———Man in the Expository Mode
MP———Man in the Poetic Mode
*———Ms. Jacobson's question idea

LITERATURE:			CIRCLE SESSION TOPICS:
	I Awareness Themes		
	Page	Topic	
Essays:			
"Adventures in Viewpoint" A	127	1	"A Joyful Experience I Have Had"

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[1] Gretchen Jacobson, Holmes Junior High School, Cedar Falls, Iowa.

	Page	Topic	
		2	"Things I Really Like"
	128	28	"A Place Where I Feel Serene and at Peace"
	118	1	"Something That Makes Feel Good"
"Knoxville: Summer 1915" ME		•	"A Time When I Felt More Understanding/Appreciation of My Mother/Father"
Novel:			
The Cay, Taylor	128	22	"I Saw Something I Had in Common With a Person of a Different Skin Color"
		37	"A Significant Person in My Life"
		40	"How I Feel About People Really Different From Me"
		49	"How I React When I'm Angry"
	129	75	"A Time I Was Afraid I Would Be Badly Hurt"
		17	"Something Happened Good For Me and Bad for Someone Else"
Short Stories:			
"Scarlet Ibis" O	118	3	"I Felt Good and Bad about Something"
		5	"Doing Something that Felt Bad"

	Page	Topic	
	119	7	"What I Like and Dislike about Some Person"
		8	"What I Like and Dislike about the Way I Do Things"
"Indian Burial" O	118	5	"Doing something that Felt Bad"
	127	3	"The Closest I've Been to Death"
	128	68	"When I Got Scared and it Was Not Fun"
"Stone Boy" MF	118	5	"Doing Something That Felt Bad"
	127	5	"Feelings I Have During Silence"
		*	"Feelings I Have When Someone Stares at Me"
		*	"When I Felt One Way But Acted Another"
		*	"When I Could Not Say How I Felt Inside of Me"
Poetry:			
"The Domestic" O		*	"A Daydream I Have about Being Someone/Somewhere Else"
"Dust of Snow" O	118	1	"Something that Made Me Feel Good"
"Hold Fast to Dreams" O	128	59	"Telling about a Wish or a Dream"
		60	"Telling Three Wishes"
		61	"How Can I Tell What's Real and What Isn't"

	Page	Topic	
"We Never Know How High We Are" O	132	24	"How Can I Tell the Difference Between Reality and Fantasy?"
		25	"Who am I?"

II Mastery Themes

Short Stories:

"First Day Of School" MF	120	16	"Something I Felt Like Doing or Saying But Decided Not To"
	121	17	"Protection Against Harm by Doing or Not Doing Something"
	124	37	"Somebody Did Not Let Me Be With Him/Her"
	129	1	"When I Did Something in Spite of Being Afraid"
"By the Waters of Babylon"O	120	15	"Something I'm Sure I Can Do"
	121	17	"Protection Against Harm By Doing Something or Not Doing Something"
		20	"Something I'm Proud of That I Can Do By Myself"
	124	1	"When I Did Something in Spite of Being Afraid"

	Page	Topic	
	131	21	"What I Think Power Is"
		76	"I Wanted to Do Something an Adult Said I Couldn't Do"
"A Lesson in Discipline" O	129	22	"I Realize Some Possibilities for Future Development"
		21	"What I Think Power Is"
		30	"Something That Makes Me Feel Inadequate"
	132	21	"How I'm Trying To Change"
	130	25	"How I React When Others Feel Sorry for Themselves"
"Bargain" O	124	31	"Something That Made Me Feel Inadequate"
		28	"I Felt Inadequate Physically"
		*	"I Did Something for a Different Reason Than People Thought"
Essay:			
"Pride of Seven" A	120	15	"Something I'm Sure I Can Do"
		21	"What I Think Power Is"
	129	1	"When I Did Something in Spite of Being Afraid"
		2	"Capabilities I've Recently Discovered"
		*	"When I Want To Be Me In Spite of What Everyone Else Is Doing"

	Page	Topic	
	130	32	"Ways I Think Differently From the Group I Belong To"
Poetry:			
"Song of a Hebrew"	132	24	"Skills I'll Need To Get Along in the World"
	132	16	"Being Afraid of Failing"
		18	"Fears I Have About Not Being Able to Make It"
Fiction:			
Journey Outside, Steele	121	19	"Something I Want To Do For Myself But Don't Know How"
		21	"I Was Able to Get What I Needed"
	129	3	"What I Did WhenSomething Needed Doing"
		4	"When I Really Had To Be Calm"
		14	"A Thought That Makes Me Stronger"
		40	"I Did Something That Made Me Feel Like a Good Person"
		*	"I Wanted to Help Someone in My Family to Experience Something I Had Experienced"

III Social Interaction Themes

	Page	Topic	
Short Stories:			
"The Invaders" MF	130	8	"When Someone Else Had Power"
		*	"What I Do When I Feel Someone is Trying to Manipulate Me"
		*	"How I Handle My Feelings of Panic"
"Thank You Ma'am" MF	122	27	"I Did Something Someone Did Not Like"
		4	"A Time When Someone Shared His Money With Me"
		*	"A Time When I Learned Something Good From Strict Treatment"
"Clothes Make the Man" MF		*	"When Clothes Make a Difference About the Way I Act"
		*	"I Can Tell What People are Like By the Clothes They Wear"
		*	"How I Use Clothes to Create an Image of Myself"
"The Lover and His Lass" MF	128	40	"How I Feel About People Really Different From Me"

	Page	Topic	
Essay:			
"Manchild in the Promised Land" ME	131	85	"Someone Who Bullies Me"
	132	5	"What It Is About Me That Makes Me Hard to Work With"
		*	"When I Sometimes Take Out My Feelings On the Wrong Person"
"Nigger" ME	124	37	"Someone Didn't Let Me Be With Him/Her"
	130	19	"An Experience I Had With Racial Discrimination"
		35	"A Time I Felt Slighted"
		41	"A Time I Treated Someone as If He Didn't Have Any Feelings"
	133	22	"How I Made Someone Suffer"
Poetry:			
"A Helping Hand" MP		*	"How I Decided Who Should Be the Recipient of My Concern"
"Where the Rainbow Ends" MP		*	"I Tried to Get Rid of Misunderstandings Between Some People"

Novel:

When The Legends Die, Borland

Awareness Topics:

- "Something That Makes Me Feel Good"
- "Something That Gives Me a Bad Feeling"
- "What I Like and Dislike About School"
- "A Bad Dream I Had"
- "How I Feel in a Fast Car—(Riding a Motorcycle, or Riding a Horse)
- "Something I Want to Pass On To My Children"
- "How I React When I'm Hurt"
- "When I Needed Someone, But Didn't Want To Be Helped"
- "A Time I Was Really Alone"

Mastery Topics:

- "How I Was Able To Get What I Needed"
- "Something That Gives Me a Feeling of Power"
- "Capabilities I've Recently Discovered"
- "Someone Tricked Me",or "I Tricked Someone"

Social Interaction Topics:

- "How I Felt When Someone Ordered Me Around"
- "A Time Someone Treated Me As If I Didn't Have Any Feelings"
- "How I Felt When I Thought Someone Was Making Fun of Me"
- "How It Makes Me Feel to Come Into a Group I Don't Know"

APPENDIX B

As indicated in Appendix A, literature assignments given to students can relate to various HDP circle session topics. Jacobson, who compiled the list in Appendix A, offers in Appendix B a specific short story that she assigns to students to read in her ninth grade English class. The HDP circle session topics, taken from *Human Development Program for Institutionalized Teenagers*, that she uses in conjunction with the story are:

Page	Topic	
128	32	"How I Feel About Others Judging My Future"
	49	"How I React When I'm Angry"
	65	"A Very Wild Idea"

"Number Two Lead"[1]

"Remember, your time is limited. Work as quickly and efficiently as possible without sacrificing accuracy."

The principal's words echoed from wall to wall in the gymnasium. Like the man articulating them with such absurd clarity, they were hollow, and no amount of amplification could disguise their emptiness.

"When you have finished the first section of the test, stop. Don't go on to the second section until you are told to do so."

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[1] This story was written by Dan Lloyd.

A small flock of teachers drifted silently over the regimented rows of desks, waiting for the slightest movement below. Their thick glasses squinted at the moving sunlight, a heavy glowing beam connecting the high frosted window with the patch of glare on the varnish below. The spotlighted dust performed subtle convulsions in the light.

"Your score will be determined by subtracting the number of wrong answers from the number answered correctly. Mere guessing, then, is as likely to lower your score as it is to improve it."

David Parks silently cursed the distant figure of the principal, with his shining metal jacks and mikes and his ever-humming mouth. He had heard it all before. It disgusted him.

"However, if you can eliminate one or more of the answer choices so as to improve your chances of guessing the correct answer, then perhaps you may benefit from a guess."

David cringed. He could feel the breath of the teachers circling overhead. His mouth was dry, and the omnipresent hum had left the speakers and taken residence in his brain. The harder he pushed, the closer the walls came, faceless gray cinder blocks, burying him.

"Mark your answer sheet with a number two lead pencil, only."

Always the number two lead pencil, David thought. He concentrated on his pencil, trying to make it disappear, but it did not.

"Indicate your answer by darkening the appropriate space on your answer sheet."

He hated his answer sheet, with Parks, David E., carefully traced in block letters. He hated "Sex M or F (circle one)." He hated all the open-mouthed little ovals waiting to be fed black graphite. He hated himself for tolerating such insanity.

"Make no stray marks on your answer sheet. Be sure to erase all incorrect answers completely."

He began to breathe heavily, his teeth clenched. The words were gleaming little needles. He winced as each one pierced him.

"You will not be allowed to use books, slide rules, or papers of any kind for the duration of the test."

He pushed against the back of his chair, trying to tear away from the answer sheet and the pencil.

"You will not be allowed to give or receive assistance of any kind. Talking or unnecessary noise will not be permitted."

The pencil, the answer sheet, the principal all screamed at him.

"Do not bend, fold, or otherwise mutilate your answer sheet."

The sparks crackled across the gap. The mechanical order shattered. David stared at the crumpled paper in his hands, wondering what had happened. Others eyes shared his wonder.

"What are you doing?" the math teacher in the next aisle gasped.

Suddenly, David Parks was laughing. The walls collapsed, the speaker housings buckled.

"Why, I'm mutilating my answer sheet!" he shouted.

Stuttering, the math teacher approached. "But you can't."

"Oh, I can't?" David held the paper up at him. "Look at this and tell me I can't."

The teachers quickly formed a paralyzed circle around him. They blinked at him and they blinked at each other.

"And that's not all I can do!" His pencil smashed into the desk, its point shattering. It snapped in half and he threw the fragments down in the furious glee of a prisoner casting off his chains.

The loud speaker spoke: "Parks, stop that immediately."

David stood up. "And you," he shouted at the principal. "I'm sick of you and I'm sick of tests. Ever since fifth grade. And always the same. "Do not fold, bend, or mutilate. Always the number two lead pencil. PSAT, ACT, NMSQT, SAT, I've had it!"

"Go to my office immediately!"

"You'd think that somebody would realize that we are *individuals*, and that there isn't a machine on earth that can see us for what we are."

"I said, go to my office. Now!"

"I'm tired of being punched and numbered and cross-indexed and percentiled...."

"Parks!" the principal screamed. "Go to my office!"

"No" David screamed back. He groped in his pocket and produced a cigarette lighter. The answer sheet curled and blackened in the flickering orange, a thin column of smoke spiraling to the ceiling.

"Stop him!" the principal was breathless. "Stop him!"

The math teacher's was the first of the gaping mouths to snap shut. He slapped the burning paper out of David's hand. It fell to the floor and a dozen feet stamped on it simultaneously. Hands locked on the back of David's neck and on his arms. His feet were sliding beneath him. The door was approaching.

Suddenly, the shuffling was blocked. "Leave him alone," a student demanded.

The teachers continued to press.

"Leave him alone!" several shouted. One drew back his fist, ready to explode. The whole gym erupted.

The teachers fled.

Cheering filled the room, inflating it. David swung his arm towards the principal. "Him!" he shouted, and a tidal wave of students crashed forward. The principal vanished.

David reached the mike first. "We are free!" All the answer sheets, test booklets, and number two lead pencils were hastily deposited on a table near the loudspeakers. David's silver lighter spoke again. The flames engulfed the icon on the alter.

Laughing and jumping, crowds of students danced with the fire, its light flashing in their eyes. They chanted, "Freedom, freedom, freedom!" and David was grinning on their shoulders, shouting with them.

The tumult grew, absorbing the banging and splintering of the wooden desks. The thickening acid blue haze knotted the air, confusing the sun. Weightless, charred fragments swooped and somersaulted, riding on the deadening chaos. The mike began to scream, tearing and piercing. All disolved into blinding cacophony......

"You will have thirty minutes to do Part One. You may begin."

David Parks sighed, picked up his pencil, and began.

APPENDIX C

Here is a different way of looking at a situation that everybody seems to grow up seeing in just one way. What could cause students to realize that there is always more than one side to every story, than the old, time-worn tale of Little Red Riding Hood, this time told from the point of view of the wolf? (Suggestions for follow-up activities are presented at the end of the story.)

"The Maligned Wolf" [1]

Well, to begin at the beginning, you see, I'm really not the person you see here—I'm really a wolf; not any kind of special wolf, just a regular wolf who was, on that fateful day long ago, trying to be a good wolf.

The forest was my home. I lived in there and since it was my home, I cared about it. I tried to keep it neat and clean, safe; you know—all those good things about the balance of nature and all.

It happened one sunny day while I was going about my business in the forest (let's see, I was cleaning up some debris which a camper had left from the previous day) when I heard the sound of footsteps. I leaped behind a tree and saw a rather plain little girl coming down the trail carrying a basket. Now since my job is to keep the forest safe and clean and neat, it is important that I know what's going on in the forest—to keep undesirables out, and to make sure that my home remains a fit place for me and all my friends to live. I was suspicious of this little girl right away because aside from the basket she was carrying (which could hold all sorts of things), she was dressed funny—all in red and her head covered so as to seem like she didn't want people to know who she was. So naturally, I stopped to check her out. I asked who she was, where she was going, where she had come from, why she was traveling, and whatever. She gave me some song and dance about going to her grandmother's house and that suspicious-looking basket containing lunch. I didn't believe her at first, but as I listened further, she appeared to be a basically honest person, and harmless. But she was in my forest and she certainly looked suspicious with that strange getup of hers and I was worried that having her prancing down the path looking like that might scare my friends and might even tempt a forest creature not as responsible and kind as I, to threaten her, thus threatening the safety of my forest. So I decided to teach her a lesson so she might learn how serious it is to prance (skipping I think she called it) through the forest unannounced and dressed funny.

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[1] Fearn, Leif. "The Maligned Wolf", *Individual Development: Creativity*, Education Improvement Associates, San Diego, California, 1974.

I let her go on her way, but ran ahead to her grandmother's house and when I saw the nice old woman, I explained my problem. Being a forest creature herself, seeing as she lived in a small clearing on the edge of the forest, she agreed that her grandaughter neeeded to learn a lesson which, obviously, the girl's mother, who was the grandmother's daughter, had failed to teach. The old woman agreed to stay out of sight until I called her. Actually, she hid under the bed.

When the girl came to the door, I invited her into the bedroom where I was in bed dressed like the grandmother. The girl came in all rosy cheeked and said something nasty about my big ears (which she had no business doing since I can't do anything about my ears any more than you can). Anyway, I've been insulted before so I took the hurt and made the best of it by suggesting that my big ears would help me to hear better. Now, I thought that was a neat thing to say in response to her insult because I thought it meant that I liked her and wanted to pay close attention to what she was saying. But what does she do? She makes another insulting crack about my bulging eyes. Imagine! Here's a little girl who thought she was talking to her beloved grandmother and she makes two insulting cracks in a row. And after I tried to be nice when she insulted me the first time. Now you see how I was beginning to feel about this girl who had put on such a nice front, but apparently was a very nasty person. I was actually most concerned about the feelings of the grandmother who could hear all of these insults from under that very bed! But I've made it a policy to turn the other cheek so I told her that my big eyes helped me to see her better. Wouldn't you think that she would get the message that I'm not going to play her nasty put-down game?

Not her!

My plan had been to talk with her for awhile and then carefully remove the grandmother clothing to show the girl that she simply must be more careful and alert. But her next insult got to me. I've got this problem with my teeth. My parents were poor wolves and never had the money to have good dentistry done on me so I've got kind of prominent teeth. And that little wench made an insulting crack about my large teeth. Okay. I've tried to be nice all along, but I'm sensitive about my large teeth. And her insult about my large teeth made me very angry. I know that I should have had better control, but that's water under the bridge, as they say. Anyway, I leaped up from that insult and angrily growled that my teeth would help me to eat her better.

Now let's face it—no wolf could ever eat a little girl—everyone knows that and besides, you know me well enough by now to know that I'd never hurt anything. It's just that I got very angry all of a sudden.

But that crazy little girl lost all touch with reality. She started running around screaming—me chasing her to calm her down—(I'd already taken off the grandmother clothes, but that only seemed to make it worse). The grandmother, incidently, never came out to help me. All of a sudden the door came crashing down—some lumberjack destroyed the door with his axe as though there was a four alarm fire. I looked at him—and then at that hysterical girl—and all of a sudden it came clear what I was into. The lumberjack thought I was attacking the girl. Well, I could understand his violent intentions then so I turned to him to explain and just then he swung his axe, splitting me open right across the middle. The blow was so hard that I flew across the room and landed on the other side of the bed. About that time the grandmother finally got some wits about herself and she came out from under the bed. I lay there thinking that I ought not make any sudden moves because there was that axe still in the lumberjack's hand, so I just lay still and they left the house, thinking I was dying. The grandmother never did tell them what was going on there. I've had a hard time forgiving her for that.

But I didn't die, although I was pretty sick for a long time. And now people all seem to think that I'm a mean, nasty guy. I've had to change my appearance and my job. I'd much rather be a wolf and return to my forest, but I can't take that chance as long as there are so many people who think I am dangerous. Why even little children in school are taught that I'm mean and nasty. I've lost everything and just because I was trying to help, trying to keep my forest safe for everyone—even that little girl.

Well, now you know my story and I feel better already for telling you. It does seem to be better when I'm not carrying all that stuff around by myself. Thank you for listening.

Suggestions For Ways to Use the Story:

DISCUSSION: After you have read this story to your class ask them to continue to pretend that you are the wolf. Then initiate a discussion by asking them:

> *"Now you have heard* **my** *side of the story. How do you feel about me now?"*

Encourage the class to listen acceptingly as each student who wishes to verbally react has a chance to do so. Then ask them:

> *"How did you feel about me before you heard my story?"*

Other questions might include:

> *"How do you feel about Little Red Riding Hood now?"*
> *"How did you feel about her before?"*
> *"How do you feel about the grandmother now?"*
> *"How did you feel about her before?"*
> *"How do you feel about the lumberjack now?"*
> *"How did you feel about him before?"*

To take the discussion to another level, ask the students:

> *"Have you ever looked at some situation in your own life one way, but changed your mind about it after you listened to more than one person tell their side of the story?"*
>
> *"Who would like to tell about what you learned from this story and from our discussion?"*

HDP CIRCLE SESSIONS: A number of topics in the HDP activity guides that relate to this story will help students to understand the legitimacy of each individual's own point of view. Other topics may be used to demonstrate how everyone gets involved in a misunderstanding from time to time. Sometimes we are the one who is misunderstood, like the wolf, and sometimes we are the ones who misunderstand, usually because we don't have enough information, or we don't stop to think about how things look to others. And like the wolf, just about everyone has problems or gets into trouble or some kind of conflict at one time or another. Finally, topics may be presented that point out that as human beings we are always capable of listening to others, of being open-minded and to resolve conficts rationally, when we *choose* to do so. Topics that speak to these issues follow:

"I See Things In My Own Way"

"A Time When I Was Misunderstood"

"A Time When I Misunderstood Someone"

"I Got Blamed For Something That I Didn't Do"

"A Time When I Thought I Was Doing the Right Thing, But Got Into Trouble Anyway"

"A Time When Somebody Put Me Down"

"I Listened Well To Someone"

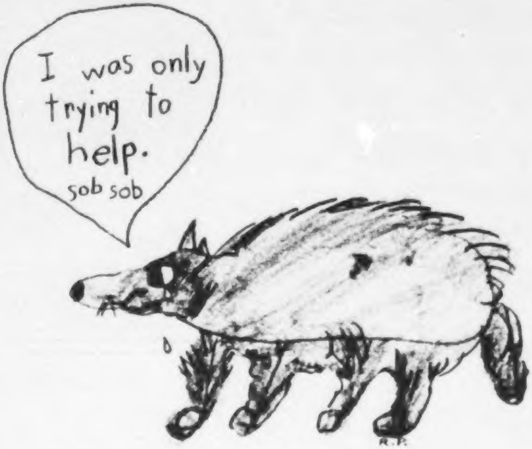
"I Changed My Mind About Something"

"I Handled a Difficult Situation Well"

CREATIVE WRITING: Ask the children to write about some personal experience relating to any of the HDP circle session topics. Urge them to describe their feelings as well as what happened. Another idea that generally intrigues students is to ask them to write other fairy tales or fables, which attempt to demonstrate the point of view of the "villians", such as Cinderella's stepsisters, the spider who frightened Little Miss Muffet, Snow White's stepmother—the queen, or the giant who lived at the top of Jack's beanstalk, to name a few. The students may also illustrate their stories.

CREATIVE DRAMATICS: Pick one or more of the stories written by the students, demonstrating how other possibly "maligned" fictional characters felt about the situations they were in (a suggestion for "Creative writing", above). Ask the students who wrote each story to choose other students to role play the parts in the drama. The author of the story may play the key role and should "direct" the other actors in their roles. Remind this student that an important function of the key character is to keep the audience informed of his/her feelings. After some time for rehearsal these dramas may be enacted before the class. At the close of each drama ask *each* actor to tell how he/she felt playing the role that he/she played. Discuss as a class how everyone has a point of view.

FILMS: Three films on "The Magic Circle and Conflict Management" are available from the Human Development Training Institute. One film is for teachers and addresses ways to present activities to students that relate to rational handling and the resolution of conflict. The second film is for students in the primary grades and the third is for students in the upper elementary grades. Please write to H.D.T.I. for more information.


I was only trying to help. sob sob
R.P.

APPENDIX D

Lynn Brown, an art teacher in Washington, has prepared the following description indicating the procedures she used and her rationale, as she conducted a summer school art class for 23 first and second graders that met twice weekly. She did not conduct circle sessions with the class, but extensively incorporated HDP strategies and techniques into teaching the entire group. Her description offers a close look at how she synthesized HDP and art education and how she personally related to the students:

"Warm-Up Exercise for Art Class/Session One"

Teacher: "How many of you have never been to art class before? How many don't know more than two people in this room? So, for a lot of you this is the first time you have been here and there are lots of people you don't know yet. You know, it is the same for me! This is the first time I have seen many of you. Tell me, what are some ways we might feel when we go somewhere we've never been before and when there are people we don't know yet?"

Children respond mentioning: "Sort of scared", "Shy", Funny", "Embarrassed."

Teacher: "Can you think of how you felt this morning before you came to art class?"

Children: "I wanted to come, but I felt sort of scared, too", "Tired", "I didn't know what it would be like and I wondered about it", "Sort of excited and sort of nervous."

Teacher: "I felt sort of excited and sort of nervous, too. I'd like you to remember the way you felt for what we are going to do next. This morning I want us to start out by getting warmed up. You know, before a swimmer starts to swim, he or she sort of gets warmed up by breathing deeply or shaking his or her arms. Or a runner who is about to run a race might get warmed up by doing some stretching exercises. We can get warmed up in art, too."

A child volunteers: "I get warmed up before I play the piano by practicing some scales."

Teacher: "That's another good example and that's what we're going to do now. We don't need to spend a lot of time on this or worry if we make a mistake. This is just a warm-up before we do our main project to get us relaxed and in a good mood to create. Think back now to those feelings you mentioned. Some of you said that you felt 'sort of scared' or'sort of shy'. Now I want all of you to think of a time when you felt sort of scared or sort of shy. These will be different because we are all different people. I want you to draw a picture using the markers showing'*a time when I felt afraid, or shy*'. You can show in your picture what happened when you were scared or shy by drawing yourself and the things that were going on around you at the time, or you can show how you felt when you were scared or shy by showing colors and shapes that are scary or shy to you.This kind is a 'feelings' picture. The first kind is a story picture. So there are two ways to do it. Do it the way you like best. Does everyone have an idea now? Are you ready?

A few shake their heads indicating, "No".

One child volunteers: "I never get scared."

Teacher:"Oh. Has anyone ever had a dream that was sort of scary?"

Many children nod vigorously.

Teacher: "Can you show your scary dream or how you felt then? Is everyone ready now?"

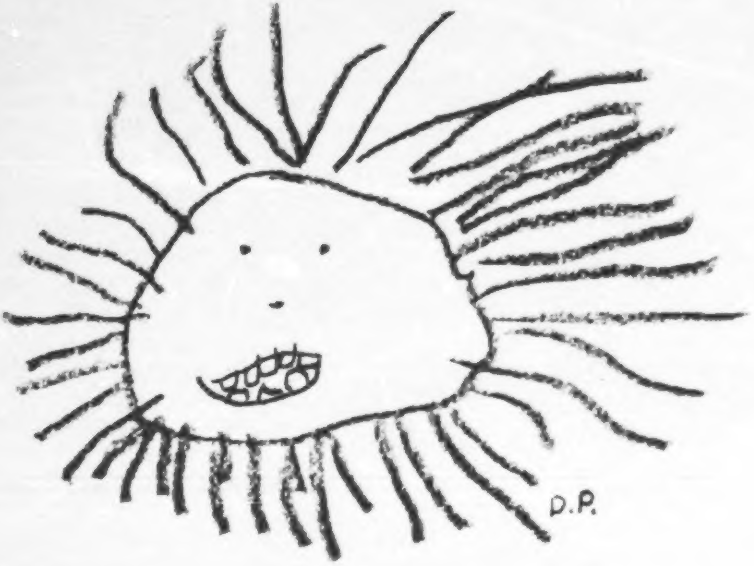
All nod indicating, "Yes". Some are already drawing.

"After ten minutes nearly all of the children were done. My two assistants and I walked around during the drawing period and shared individually with each child. Then we all got together in a large group."

Teacher: "I am going to show all the drawings that you have done. When I show your picture, you may come up and

> share with us about it. If you don't want to share, you don't have to. If it is too embarrassing for me to hold up your picture, tell me about it afterwards and I won't do it this way again."
>
> "I feel it is important to ask permission to show the children's pictures because some children really are quite shy about having their pictures displayed. *However,* I don't ask permission the first time because many discover that it is not so bad since there are no critical remarks made about any of the pictures. I always make a positive comment about something specific in each picture as I show it. It is interesting to note that the first and second graders are much less inhibited about showing their work than the older, elementary children."
>
> "In the younger group the great majority produced story pictures. About half showed scary dreams or night-time fears. Others showed carnival rides, falling off bikes or out of trees, or meeting rattle snakes. Some children did more than one picture. Only one or two produced 'feelings' pictures. The reverse is true with older children probably because of their heightened critical awareness of what they can and cannot draw. 'Feelings' pictures seem to be more 'safe' to them since they don't have to worry about drawing things accurately (according to their standards of accuracy)."
>
> "I saved up all of the warm-up pictures and handed them back at the end of class with an attached sheet commenting on what I liked about them. Other topics which were used included, 'A Time I Felt Very Happy', 'A Time I Got Hurt', 'A Visit To An Imaginary Planet', 'Feelings paintings done to music' and 'Myself'. This last one was drawn while looking into a mirror with the emphasis on seeing all the things on your face, rather than making a portrait. Other topics might include, 'A New Color I Made' or 'A New Way of Painting I Discovered'."

These procedures described by Ms. Brown seem to be of value to us in many ways. Two factors deserve particular comment. First of all, by using the method which she outlined(above), Ms. Brown provided a means to the students to deal directly with the shyness or fearfulness that they were experiencing, to varying degrees, on the first day of class through the medium of art expression and then through verbal sharing. They learned that everyone, including the teacher, feels "Sort of excited and sort of nervous" at times. Even the student who claimed, "I never get scared", experienced acceptance and participated in the activity and may have realized as a result that it's okay to be scared or shy; it happens to everyone. Secondly, Ms. Brown was concerned with the student's feelings about their ability to express themselves artistically. She told them not to worry about making a mistake. She also provided a means to them whereby they could avoid having what they may have considered a failure experience by allowing them to make a 'feelings' picture consisting of lines, colors and shapes if they wanted to, instead of drawing a "story" picture. Above all, it is clear that Ms. Brown becomes very involved with her students. She shows them respect by respecting their feelings and she is willing to share her own feelings with them.



APPENDIX E

Josephine Colville, a guidance counselor in New York, created a play with the help of a class of third graders, to demonstrate the process and purposes of the Human Development Program to parents and community members. We are including it in order to illustrate the kind of presentation that can be created and carried out. You may wish to use this idea in general, or use the play presented here, revising and changing it as needed to fit your own situation.

"The 'Magic Circle' that takes place in the play contains actual expressions from the children", Ms. Colville explains. "The ideas that they put into the play were things that they thought their parents would be particularly interested in, such as references to themselves, school work, a pet, a friend, etc."

Ms. Colville indicates that a play of this kind could be presented just about anywhere—in the gym, on a stage, etc., but she had it take place in the school yard after school "to allow for informality, mobility and contrast". The play takes about a half hour to present and includes all of the children in an entire class. Most of the children had only three or four lines to deliver so there was little strain of memory work. The play was also simplified by the lack of necessity for scenery or costumes.

When Ms. Colville and the children made their presentation she began the proceedings by welcoming the parents and making some introductory remarks. Then the children presented their play. Afterward, in a more serious vein, Ms. Colville answered the parents' questions and listened to their comments.

The play began, opening "upon children at various activities, such as jumping rope, playing marbles, throwing balls, playing jacks, leap-frog, yo-yos, etc. Then they are all called together by John, who wants to organize a game. The children stop their activities one after another and the dialogue begins":

The Magic Circle

John: "Come on and play with us. Let's play a game of touch ball. Get in a circle, kids."
Tom: (a fifth grader) "No. Everytime you play a game lately its got to be in a circle. I'm sick of circles."
Art: "Maybe because we're in the 'Magic Circle' in school."
Fred: (a fifth grader) "'Magic Circle'? What's that?"
Helen: "You don't know what a 'Magic Circle' is?"
Tom: "Never heard of it."
Ann: "How would they know? They aren't in the third grade."
Paul: (a fifth grader) "Is it only for third graders?"
Bob: "Yep. What grade are you in?"
Fred: "Fifth."
Keith: "Too bad. No way. No 'Magic Circle' in the fifth grade."
Paul: "Who cares?"
Tom: "But tell me. What is it? Something in science?"
Mary: "Let's sing one of our songs. Maybe it will help to explain."
Bill: "Yeah. Hey everybody, let's sing "**Really Magic**.'"

(The children cluster together, face the audience and sing:)

IT IS REALLY MAGIC, MAGIC, MAGIC
THIS FINE CIRCLE WE ARE IN.
WE THINK, LISTEN, SPEAK OUT LOUD
THAT'S THE WAY TO WIN, WIN, WIN! [1]

Paul: "Okay. You said think, listen and speak out. What do you mean?"
Tom: "I don't get it. What's the 'Magic Circle' all about?"
Kate: "Well, we sit in a circle with the (teacher) and we talk. Everyone has a turn to speak and everyone tells how he, or she feels. That is, we can speak if we want to."
Tom: "Like if someone has a pain?"

---

[1] "Really Magic" is sung to the french folk tune, *La Peche aux Moules*.

Charles: "He could tell about something that gives him a pain or something that makes him happy too."

Sue: "No one has to speak if she doesn't want to."

Fred: "Sounds dumb to me."

Ted: "No. It isn't because it makes us think about our feelings."

Paul: "What for?"

Beth: "To help us understand ourselves better and other people too."

Tom: "I don't see how."

John: "First, we learn to listen. It's very important to hear what the other person is really saying."

Chris: "And we listen not only with our ears but with our mind and heart."

Fred: "That's crazy."

Art: "No, it isn't. That's part of the magic, I guess. We really get to be good listeners."

Helen: "And we learn to pay attention better when we listen actively."

Bob: "Yes, but don't forget that we have to listen in a calm silence so that the one who is speaking can be heard."

Ann: "That shows that we are polite and that we trust the person who is speaking."

Keith: "And we give the one who is speaking a chance to just be him or herself."

Tom: "What?"

Mary: "Yes. There are no cut-ins. We let the speaker say what he wants to say and we let him finish."

Bill: "Another thing. Do you know—would you believe—that what someone says about the way he feels, is 100% right."

Dale: "That's because he tells exactly how he, or she, feels about something and that's okay. We don't have to agree with each other."

Jay: "That's how he sees things. That's how it is with him."

Charles: "We can be our very own selves. We can relax. It's great!"

Fred: "Is that all there is to it?"

Ted: "No. We hear a lot of different ideas and it opens up our minds. We share our feelings with each other. So it helps."

Paul: "Why do you want to do that?"

Sue: "Because it's a way of learning to understand things better

and to get along better with others."
John: "And you get to know people better too. So it's fun."
Beth: "The good part for me is that I really never thought much about other people's feelings, or my own, for that matter."
Art: "You know a circle can have beams. The moon is a circle-moonbeams. The sun is a circle—sunbeams. I think I've got a magic beam. Things seem easier, clearer and brighter inside."
Chris: "I think I'm a little different since the "Magic Circle" and maybe a little better, too."
Helen: "I like the 'Magic Circle' because we learn to share and care."
Bob: "Let's sing our **Circle Sharing Song**."
All: "Okay!"

(Again the children cluster together, face the audience and sing:)

DO YOU KNOW THE MAGIC CIRCLE?
IT IS VERY NEW AROUND HERE.
A WAY TO LEARN ABOUT FEELINGS,
AND THEN EXPRESSING THEM CLEAR.
IT IS FOR ALL THE THIRD GRADERS,
WHO DO HAVE SO MUCH TO SAY.
IT'S GOOD AND IT'S SAD AND IT'S DIFFERENT THINGS,
IT'S HOW AND IT'S WHEN AND IT'S WHERE,
AND THE FEELINGS EXPRESSED ARE COMPLETELY RIGHT,
WHAT'S MORE, THESE ARE FEELINGS TO SHARE. [1]

Tom: "That's a nice song, but..."
Ted: "Suppose we make believe we're in the classroom and we'll have a 'Magic Circle' here. That will give you the best idea."
Fred: "Okay."
Maureen: "I'll be the leader. Everyone please take places in a circle."
(All sit.)
Maureen: "Okay. Does anyone remember what we talked about last time?"

---

[1] The "Circle Sharing Song" is sung to the French folk tune, *HiLi Li, Hi Li Li, Hi Lo.*

Sue: "We talked about things that give us good feelings."
Maureen: "Does anyone have a good feeling to tell about today?"
Charles: "I have a good feeling because our dog had puppies last night and I'm going to get one. I'll have a dog all my own."
Maureen: "Thank you, Charles. I can understand that that that would give you a very good feeling."
Ted: "I have a good feeling because my mother said 'Hi' to me this morning."
Maureen: "Thank you, Ted. What a good feeling you must have had."
Beth: "It showed that his mother loves him."
John: "It made him feel that he's wanted."
Chris: "It made him feel that he counts. Right, Ted?"
Ted: "Yeah. You understand how I feel."
Maureen: "Thank you for telling about your good feelings. Does anyone else have a good feeling that you would like to share?"
Art: "I have a good feeling when I go shopping in the market with my mother. It's fun to do."
Maureen: "Thank you, Art."
Bob: "I have a good feeling when I get 100% on my arithmetic and science."
Helen: "He has this good feeling because he worked hard and was rewarded."
Jay: "I had a good feeling yesterday because my father let me help him fix the car. I want to race cars when I get big."
Maureen: "Thank you, Jay."
Chris: "I have a good feeling when I help my mother."
Maureen: "Do you think helping her mother gives her mother a good feeling, too?"
Mary: "Yes, because it shows that she appreciates what her mother does for her all the time."
Keith: "It's a way of saying thanks."
Kate: "It's a way of sharing and caring."
Bill: "I get a good feeling when my friend invites me to sleep over at his house. I like that in a friend."
Maureen: "Thank you, Bill. Can anyone tell something that you learned today?"
Art: "Everyone has good feelings."

Maureen: "Thank you, Art. Anyone else?"
Chris: "I learned that good feelings make people feel happy and the feeling can spread."
John: "We shared our good feelings with one another."
Beth: "We all have good feelings, but we all have different kinds of good feelings."
Sue: "We are getting to know others better when we learn what kinds of good feelings they have."
Bob: "I learned to listen better."
Helen: "I paid careful attention."
Keith: "I thought before I spoke."
Mary: "I noticed that everyone had a turn who wanted one and that everyone said something."
Bill: "I tried to speak out loudly and clearly."
Kate: "I'm learning to be my own true self and to say things as I really see them."
Jay: "I'm happy that other people listen to what I have to say. That makes me feel important.
Chris: "Well, you *are* important. So am I and so is everybody."
All: "That's right, yeah."
Chris: "I feel happy because I like to be in the 'Magic Circle'."
Maureen: "Everybody did so well. Let's sing another song. How about the 'Action Song'?"
All: "Yeah. Let's do it!"

(Once again the children cluster together, face the audience and sing:)

WE ARE THE PUPILS OF THE MAGIC CIRCLE PROGRAM.
WE ARE HERE TO SHOW THAT WITH US IT ALL BEGAN.

Chorus:

OH, THE 'MAGIC CIRCLE', YES. OH, THE 'MAGIC CIRCLE', NO.
IT'S FOR US! AND AWAY WE GO!
WE APPRECIATE ALL THE THINGS THAT WE ARE LEARNING.
AND IT'S SO EASY 'CAUSE IT'S ABOUT OUR FEELINGS.

Repeat Chorus:

WE ARE LUCKY 'CAUSE IT HELPS US WITH OUR THINKING.
AND ALSO IT HELPS US IN OUR SKILLS OF LISTENING.

Repeat Chorus:

WE EXPRESS OURSELVES BETTER IN OUR TELLING.
AND ALL THIS DOES SHOW JUST HOW MUCH WE ARE GROWING.

Repeat Chorus:

THEN AMONG OUR GOALS IS THE FACT THAT WE ARE SHARING.
AND BESIDES ALL THIS, THERE IS SO MUCH CARING.

Repeat Chorus:

SO YOU SEE, DEAR FRIENDS, WHAT THE 'MAGIC CIRCLE'S ' DOING.
IT'S OUR HOPE ALSO OUR PROGRAM YOU'RE ENJOYING.

Repeat Chorus:[1]

Tom: "It is a lot of fun. I wish we had a 'Magic Circle' in the fifth grade. Maybe, some day."
Charles: "Let's sing 'Ding a Ling' and give our 'Magic Circle' Cheer for Tom, Fred and Paul ,our fifth grade friends."
Maureen: "Yeah, let's do. Everybody get into your positions."

(For this final time the children cluster together, face the audience and sing:)

RING DING A LING, RING DING A LING
RING OUT THE BELL
FOR "MAGIC CIRCLE" THAT WE KNOW SO WELL

RING DING A LING, RING DING A LING
RING LOUD AND CLEAR
ITS "MAGIC CIRCLE" WE'RE HAVING THIS YEAR!

---

[1] The "Action Song" is sung to the French folk tune, *Il Court, Il Court, Le Furet*.

LEARNING TO LISTEN AND LEARNING TO TALK,
DISCUSSING FEELINGS AND OFTEN A THOUGHT,
SHOWING SELF CONTROL AS WE ADVANCE,
"MAGIC CIRCLE" GIVES US A CHANCE

RING DING A LING, RING DING A LING
STRIKE OUT THE GONG
THEN EVERYONE WILL COME AND JOIN IN OUR SONG

RING DING A LING, RING DING A LING
STRIKE IT WITH ZEST
IN THE "MAGIC CIRCLE" WE ALL DO OUR BEST!

UNDERSTANDING OTHERS AND TREATING THEM FAIR,
GETTING SELF-CONFIDENCE, SHOWING WE CARE,
HAVING MORE COURAGE AND LEARNING TO SHARE
MAGIC IS IN THE AIR.[1]

Maureen: "Okay everybody, are you ready for the cheer?"
All: "Okay!" "You bet!" "Let's go!"

ONE LINK, ANOTHER LINK
AND SO WE MAKE A CHAIN.
IN THE "MAGIC CIRCLE",
TOGETHERNESS IS OUR AIM! YEH!

BIG APPLE, LITTLE APPLE
CRABAPPLE TOO
THE "MAGIC CIRCLE'S"
GRINDING SOMETHING GOOD FOR YOU! YEH![2]

The End

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[1] "Ding a Ling" is sung to the melody for the song in Mary Poppin's "Chin Chin Cheri."

[2] See next page.

[2] Directions for gestures that go with the cheer:

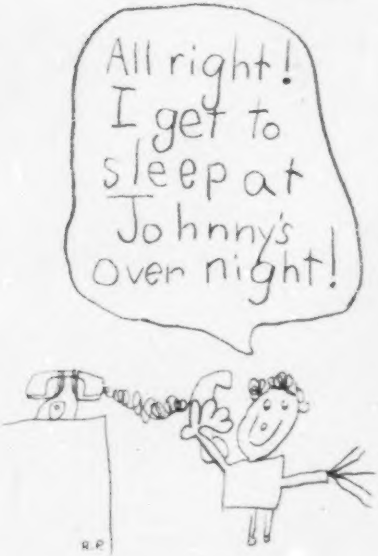
First verse:

ONE LINK, ANOTHER LINK	(Left hand held high, join index finger and thumb, then right hand held high, join index finger and thumb.)
AND SO WE MAKE A CHAIN	(Link together right and left index fingers and thumbs, interlocking them to make a chain in and out about six times.)
IN THE "MAGIC CIRCLE"	(Make a big circle with arms.)
TOGETHERNESS IS OUR AIM! YEH!	(Clasp hands together, raise them and shout YEH!)

Second Verse:

BIG APPLE, LITTLE APPLE	(Join right hand middle finger and thumb to left hand middle finger and thumb to make the shape of an apple.)

CRABAPPLE TOO	(Make the shape smaller for a smaller apple.)
THE "MAGIC CIRCLE'S"	(Make a big circle with arms.)
GRINDING SOMETHING GOOD FOR YOU! YEH!	(Right hand fist over left hand palm Show grinding motion. Then point to someone, perhaps in audience. On YEH! clasp hands together raise them and shout.)


All right! I get to sleep at Johnny's over night!
R.R.